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Lieder Reimagined:

Arrangements and Adaptations of Romantic Song in the Twenty-First Century

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Abstract

In October 2017, a Mahler enthusiast in the London area could hear two different chamber arrangements of *Das Lied von der Erde* performed by different leading ensembles on consecutive nights. That December, one Saturday spent experiencing a seven-hour endurance art installation based on Schubert's 'An die Musik' could be followed the next Saturday with a visit to a residential street in Spitalfields, where the eponymous festival had dispersed specially-commissioned reimaginings of the sixteen songs of Schumann's *Dichterliebe* across sixteen rooms in historic Huguenot houses. New arrangements, reimaginings, editions, and stagings of romantic song are, it seems, everywhere; this thesis seeks to contextualise, explore, and analyse dimensions of this complex and wide-reaching contemporary phenomenon, addressing equally its implications for the reception history of nineteenth-century lieder, and its position within contemporary musical culture.

I do not attempt to survey the relevant repertoire in its entirety; instead, following a contextualising introduction, the main chapters address historical and interpretive issues arising from different broad approaches taken within – or commonalities emerging from – recent reimaginings of nineteenth-century songs. This forges a loose trajectory of type, beginning with orchestral arrangements of voice-piano songs that might be considered, in one way or another, to be 'historically informed'; moving through 'framed orchestrations', intricate arrangement-compilations, and 'composed interpretations', where lieder are placed within new compositional settings; and ending with arrangements and adaptations 'beyond the composer-arranger' – versions created by and for classical or crossover ensembles, or commissioned by organisations. Along the way, I address pervasive ideas of 'fidelity' and 'authenticity' in various contexts for arrangement today; the counterfactual and historical-fictional narratives found within and surrounding many composed re-tellings of the musical past; the complications posed by arrangements and reimaginings to ideas of authorship, the musical work, and to conventional ways of analysing music; and the canon-affirming, market-aware sensibility that seems to underscore the contemporary desire to reimagine and rehear nineteenth-century music.

Dedicated to Judith Perry
1959-2017

Declaration of Authorship

I, Frankie Perry, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: 

Date: 18 March 2021

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Acknowledgements

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List of figures (including score examples)

Introduction

An unusual promotional stunt accompanied the release, in 2017, of a recording of orchestrated Schubert lieder by conductor Laurence Equilbey, mezzo-soprano Wiebke Lehmkuhl, tenor Stanislas de Barbeyrac, and the Insula Orchestra. Shortly before the launch date, a spoof video titled 'The Schubert Trial' ('Le procès Schubert') was uploaded by the orchestra to YouTube: presented by the French news anchor Claire Chazal, the video follows the arrest of Equilbey on charges of 'counterfeit' and of 'infringing the moral rights of Franz Schubert'.[1] We follow a 'Die Forelle'-whistling investigator into Equilbey's office, where he searches for evidence that the conductor has 'mutilated' the original voice-piano songs, and we hear that the orchestra could be charged with collusion (Lehmkuhl exclaims, 'I didn't realise it was with an orchestra!'). The light-hearted investigation into the ethics of orchestrated lieder raises common suspicions about arrangement: that the transformation of a musical work contravenes the intentions of the original composer, disrupting the notions of authorship and *Werktreue* upon which, for many, musical appreciation depends. Equilbey's defence against the charges also rests upon a number of long-standing prejudices against arrangement that persist into contemporary musical discourse. She protests that her project is acceptable because most of the orchestrations are by 'great' composers who use their creativity to illuminate different facets of the original, and because the arrangers treat Schubert's music with utmost 'respect'. Arranger Franck Krawcyzk argues that 'Schubert might have done things differently' had the orchestral song been an established genre in his own time. Equilbey is led away in a police car.

The disc comprises a selection from the canon of nineteenth- and twentieth-century Schubert song orchestration: well-known arrangements by Berlioz, Liszt, Brahms, Reger, Webern, Strauss, and Britten are included, as well as one by the conductor Felix Mottl.[2] The programme is completed with five new, minimally-

[1] 'Le procès Schubert' is available to view on the Insula Orchestra website: www.insulaorchestra.fr/en/c/le-proces-Schubert; it is also available on YouTube, where, as of 18 Mar 2021, it has almost 22,000 views. Throughout this thesis, all web links, and data from them, were accurate as of 18 March 2021.

[2] Further commentary on the contents of the disc can be found in my 'Review: Franz Schubert, *Nacht & Träume: Lieder with Orchestra*', *Nineteenth-Century Music Review,* 17/2 (2020), 293-296.

interventionist orchestrations by Krawcyzk – with whom Equilbey had previously collaborated for the successful pair of *Transcriptions* CDs with the choir Accentus[3] – and two 'original' Schubert numbers, both extracted from his incidental music for *Rosamunde*: the instrumental Entr'acte No. 3, and the voice-orchestra 'Der Vollmond strahlt auf Bergeshöh'n'. Equilbey's anxieties about historical fidelity suggest that 'Der Vollmond' might be included as a mid-programme justification, of sorts, for the project as a whole: considered outside of its staged context, it is essentially an orchestral song – for which a piano version also exists in Schubert's hand – and therefore, the logic follows, provides an authoritative, 'authentic' precedent for the other orchestrations included on the disc. Equilbey's liner note assures the listener that the project is faithful both to the 'intimacy' of the genre and to 'the contemporary Schubertian colour' (the orchestra uses nineteenth-century instruments).[4] I begin with this example because it contains exactly the sort of elaborate justification that is often found in paraphernalia surrounding reimaginings of classical music – and lieder in particular – in the twenty-first century.[5] Over the course of this thesis, we will see adaptations of lieder praised for 'respecting' the source work and, by extension, the original composer; for modernising a work in a way that 'would surely' achieve the approval of the long-dead composer; for being 'faithful in spirit' where being 'faithful in letter' would be impossible; and for providing plausible answers to counterfactual speculation about how a composer 'might have' arranged a particular work themselves.

It is not difficult to pinpoint reasons why appealing to the authority of the original,

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[3] These discs (*Transcriptions,* Naïve 4947, 2003; *Transcriptions II*, Naïve 5048, 2006) comprise choral transcriptions of short canonic works spanning Bach and Vivaldi to Scriabin, Berg, and Ravel; several songs – including by Schubert, Wolf, and Mahler – are included, as are many instrumental works for which texts are added. The other two transcribers for Equilbey's projects were Clytus Gottwald and Gérard Pesson. The marketing strategy for these discs, which were re-issued together in 2008 with an accompanying DVD, is discussed by William Drummond in his analysis of Pesson's texted Adagietto transcription. See Drummond, 'Fidelity, Kitsch, and *Kein Deutscher Himmel'* (Ch. 6), in *Arrangement, Listening, and the Music of Gérard Pesson* (D.Phil Diss., University of Oxford, 2019), 223-283.

[4] Equilbey, 'Conductor's Note', in liner booklet for *Nächt & Träume: Lieder with Orchestra* (Erato, 9029576943, 2017), 4.

[5] Concerning orchestrations of Schubert's lieder alone, very similar justifications are found in a liner note essay by Franz Steiger for a 2014 recording sung by Christian Elsner with Marek Janowski and the Rundfunk-Sinfonieorchester Berlin. See 'Work of Art? Craftsmanship?', in CD booklet for *Schubert Lieder: Orchestrated by Max Reger & Anton Webern* (Pentatone, PT 6394, 2014).

via claims of fidelity, remains a widely used framing device by those invested in arrangement today – especially for all those outside of the musicological world where critiques of *Werktreue* and *Urtext* ideals, and of the reification of composers' authority, have gained momentum over the past thirty years.[6] Members of the concert-going public, as well as musicians educated in conservatoire environments, are much more likely to encounter thought on arrangement by influential musicians and critics – for example, Sviatoslav Richter famously disapproved of transcriptions 'unless they are by the composer', and described Ravel's orchestration of *Pictures at an Exhibition* as 'an abomination, a terrible, decorative travesty' and an 'attack on art'.[7] The lexicon of crime in discussions of arrangement has a long history: look, for instance, to Percy Scholes's warnings about the 'evil transcribers' in his entry on 'Arrangement, or Transcription' in the 1938 *Oxford Companion to Music,* which was a major reference source succeeded by a revised edition only in 1983: 'No Ten Commandments can be graven on tables of stone for the guidance of the arranger, but he can be asked to observe the Golden Rule of doing to others as he would wish them to do to him'.[8]

Orchestrations of lieder have proved a particular bugbear for some, owing to a deep association between the typical voice-piano duo format and ideas about the genre's 'intimacy'.[9] Richard Capell once called such orchestrations an 'impropriety',[10] and more recently, the influential collaborative pianist Graham Johnson reminded readers of his widely-circulated survey of Schubert's songs that the composer 'never felt

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[6] Especially Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992); issues of adaptation are directly addressed in various chapters of Michael Talbot, ed., *The Musical Work: Reality or Invention?* (Liverpool: Liverpool University Press, 2000).
[7] Cited in Bruno Monsaingeon, *Sviatoslav Richter: Notebooks and Conversations,* trans. Stewart Spencer (New Jersey: Princeton University Press, 2002), 115.
[8] Percy A. Scholes, 'Arrangement, or Transcription', in *The Oxford Companion to Music*, ed. Scholes (London: Oxford University Press, 1938), 53-55. The entry is edited in the second edition by Denis Arnold, who tones down Scholes's sharper phrases but maintains the bulk of the sentiment ('Arrangement', in *The New Oxford Companion to Music,* ed. Arnold, 1983, 107-9); a new entry by Arnold Whittall in the 2002 edition (ed. Alison Latham) follows the same structure and, while the tone is much less laden with value judgement, he still speaks of compositions being 'cannibalized' by arrangers (53-55).
[9] The early history of this association is thematised in Jennifer Ronyak, *Intimacy, performance, and the Lied in the early nineteenth century* (Bloomington: Indiana University Press, 2018).
[10] Richard Capell, *Schubert's Songs* (London: Ernest Benn, 1928), 38.

the need' to orchestrate them himself.[11] One might sympathise with the song pianist who disapproves of lieder in arrangement – for the most part, it is their role, rather than that of the singer, that will be reconfigured for different players, and this 'erasure' may seem to make literal the historic relegation of the equal duo partner to mere 'accompanist'.[12] Negative tropes about arrangement can be aligned with similar tendencies found within criticism of non-normative performances of lieder. For instance, when Matthias Goerne sang *Frauenliebe und -leben* in 2006, his former teacher Dietrich Fischer-Dieskau allegedly called the project 'ridiculous, stupid and wrong'.[13] Such statements speak to the fact that, today, German art song is associated with a highly cultivated performance style – thanks in part to the significant influence of individuals like Fischer-Dieskau in the mid-late twentieth century[14] – and a set of regulated and ritualised concert norms.[15] This has not always been the case: Daniel Leech-Wilkinson, amongst others, has demonstrated extensively, with recourse to historic recordings, how comparatively imaginative, individualized, and 'intensely

[11] Graham Johnson, *Franz Schubert: The Complete Songs,* Vol. 2 (New Haven: Yale University Press, 2012): 481.

[12] There are exceptions, of course: notable recent examples include the song adaptations of Reinbert de Leeuw (especially *Im wunderschönen Monat Mai*), where additional instruments join the piano; and of Aribert Reimann, whose arrangements of lieder for voice and string quartet, begun shortly after his retirement from a collaborative piano career, might be heard as creative engagements with his own former role. Many conservatoire departments have recently renamed specialist courses from 'piano accompaniment' to 'collaborative piano', but the debate is certainly not new. See, for instance, Gerald Moore, *The Unashamed Accompanist* (London: Methuen & Co., 1959).

[13] Cited in Geoffrey Norris, 'Crossing the border between the sexes', *The Telegraph*, 26 April 2006: https://www.telegraph.co.uk/culture/music/rockandjazzmusic/3651862/Crossing-the-border-between-the-sexes.html. Commentary on performances and reimaginings of *Frauenliebe* that foreground issues of gender is provided in Chapter 4.

[14] Leon Botstein writes of 'the sophistication of his readings, the evident humanism of his manner [and] the refined intelligence and ease he projected', which 'defined how the public after 1945 came to understand the character and meaning of the German lied'. See Botstein, 'Words and Music: The Legacy of Dietrich Fischer-Dieskau (1925-2012)', *The Musical Quarterly,* 96/1 (2013), 1-13. That Fischer-Dieskau is used as a symbol for the perfection of the lieder establishment in Roland Barthes's famous essay is testament to his influence and stature in the mid-late twentieth century. See Barthes, 'The Grain of the Voice (1972)', in *Image-Music-Text,* trans. Stephen Heath (New York: Hill & Wang, 1978), 179-189.

[15] Natasha Loges and Terry Clark have recently noted that 'the rituals and the repertoire attract charges of conservatism, complacency, class and elitism'. See 'Thinking across disciplines: Audience responses to Clara Schumann's *Dichterliebe* at the Wigmore Hall', *Participations,* 16/2 (2019), 38-67: 39.

expressive' lieder performance was in the early twentieth century.[16] Today, however, as Leech-Wilkinson shows, such renditions are difficult to come by in a performance climate that is so deeply beholden to the ideals of composers' intentions and of the ultimate authority of the musical work.[17]

Yet, against this restrictive backdrop for musical interpretation, arrangements and reimaginings of lieder have flourished in recent decades.[18] This thesis explores aspects of the substantial corpus of reimagined lieder in the twenty-first century, aiming to convey both the breadth of adaptive practice and to provide detailed case studies of emergent trends within the repertoire. My corpus spans 'historically informed' orchestrations of Mahler's early songs to performance art installations based around a Schubert song; from 'interpretative' arrangements that form part of a composer's compositional practice, to site-specific adaptations put on by music festivals. I contextualise my case studies dually within the reception histories of the source works and the source composers, and within the contemporary musical climate from which the reimaginings emerged. The remainder of this introduction comprises four 'notes' – on repertoire and methodology, on terminology, on women, and on Covid-19 – followed by a brief chapter summary.

[16] Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performances*, (London: CHARM, 2009), chapter 4, paragraph 31: https://www.charm.rhul.ac.uk/studies/chapters/chap4.html#par1.

[17] Leech-Wilkinson writes: 'The performance police are everywhere. Teachers, examiners, adjudicators, agents, critics, promoters, producers, record reviewers, bloggers. Performance is policed from first lesson to farewell recital'. See 'Classical music as enforced Utopia', *Arts & Humanities in Higher Education,* 15 (3-4), 325-336: 330.

[18] In his recent manifesto *Challenging Performance,* Leech-Wilkinson includes a radically slow performance of 'Erlkönig', and ten different performances of 'Ave Maria', both by Diana Gilchrist and Shelley Katz, as examples of how 'realisations of canonical scores [can be] much more diverse than we have imagined'. See 'Exchanging the Moonlight and Erlkönig' (chapter 23.1), and 'Schubert/Gilchrist/Katz: Ave Maria' (chapter 23.2) in *Challenging Performance: Classical Music Performance Norms and How to Escape Them* (Version 2.03, 2020): https://challengingperformance.com/the-book-23/. While I do include performance-based reimaginings of lieder in Chapter 4, for the most part my thesis addresses examples that are framed as 'arrangements' or as compositional responses.

A note on repertoire and methodology

On the morning I commenced this Introduction, I listened for the first time to the recording of Reinbert de Leeuw's chamber arrangement of Mahler's *Das Lied von der Erde*. De Leeuw had been 'haunted' by the work, 'totally under its spell', since a performance of his version the previous summer by the Het Collectif, and he organised for the ensemble to record the score, under his baton, at short notice in December 2019, with soloists Lucile Richardot and Yves Saelens.[19] It would be De Leeuw's final major project – he died weeks later in February 2020. Listening to De Leeuw's arrangement, my attention flitted between textural details, speculation about – then reflection upon – the new rendering of various favourite passages, appreciation of the exuberant performance, and mental comparisons with Mahler's original(s) and with other chamber versions.[20] I was reminded, too, of a weekend in the autumn of 2017 that left me with much stronger conviction of the timeliness of this PhD project. On Friday 13th October that year, the Oxford Lieder Festival opened with a performance in the Sheldonian Theatre of the Schoenberg-Riehn arrangement of *Das Lied*, with the Orchestra of the Age of Enlightenment and two male voices (Toby Spence and Dietrich Henschel); on Saturday 14th, back in London, I heard Iain Farrington's arrangement at King's Place, with the Aurora Orchestra, tenor Andrew Staples and mezzo-soprano Sarah Connolly. The coincidence of two prominent ensembles performing different arrangements of *Das Lied* on consecutive nights seemed to signify the sheer prevalence of reimaginings of lieder in contemporary musical practice. Only a few weeks later, and a few days apart, I would hear Ragnar Kjartansson's seven-hour endurance art installation *An die Musik* at the London Contemporary Music Festival, and attend the Spitalfields Festival's *Schumann Street,* in which each of the sixteen songs of *Dichterliebe* was adapted by a different musician or group.

Over the course of writing this thesis, the relevant repertoire at my disposal grew considerably. Having already narrowed the corpus by deciding to focus on reimaginings

[19] Publicity note for Lucile Richardot, Yves Saelens, Het Collectif, Reinbert de Leeuw, *Gustav Mahler: Das Lied von der Erde*, Alpha Classics (ALPHA633, 2020): https://outhere-music.com/en/albums/das-lied-von-der-erde-alpha633.

[20] Including Mahler's own version for voices and piano. I will return to recent adaptations of *Das Lied* in Chapter 4.

made since the year 2000 – and thus excluding some very important precedents by composers including Hans Zender, Hans Werner Henze, and Mauricio Kagel[21] – I made a further decision to structure my study firstly by the different types of adaptive practice present, and secondly, in order to foster a comparative dimension, to focus on examples of songs that had been multiply reimagined. This has led to the bulk of the thesis being concerned with reimaginings of songs by four composers: Franz Schubert, Robert Schumann, Johannes Brahms, and Gustav Mahler. These four figures are overwhelmingly represented within the corpus as a whole; the comparative sparsity of reimaginings of songs by other canonic lieder composers – most notably Wolf, but also Mendelssohn – is striking.[22] That these four key Romantic composers have figured so prominently in the later re-creative imagination is reflected by an increase in musicological attention, in recent years, to their respective histories of 'composed reception'. Since the late 1990s, new scholarly collections that offer a broad cross-section of musicological work on Schubert, Schumann, Brahms and Mahler – volumes to which we might turn for a preliminary idea of the 'state of the field' – include commentary on later compositional responses to their music: such studies can be found in the catalogues of the Bärenreiter/Springer *Handbuch* series,[23] the Cambridge University Press *Cambridge Companion* and *[Composer] in Context* series,[24] and the Oxford

[21]On Henze's Wagner orchestrations, see Malcolm Miller, *Wagner's "Wesendonck Lieder": an analytical study, with consideration of the orchestral arrangements by Felix Mottl and Hans Werner Henze* (PhD. Diss., KCL, 1990); Björn Heile has written extensively on Kagel's *Aus Deutschland*, for instance in *The Music of Mauricio Kagel* (Aldershot: Ashgate, 2006).

[22] Notable exceptions include Gérard Grisey's arrangement of four of Wolf's Mörike lieder, for soprano and nine instruments (1997), and Aribert Reimann's *…oder soll es Tod bedeuten?,* which splices together various Heine settings of Mendelssohn for soprano with string quartet (1996).

[23] Wolfgang Rathert, 'Kompositorische Mahler-Rezeption', in *Mahler-Handbuch*, ed. Bernd Sponheuer and Wolfram Steinbeck (2010), 437-452; Walther Dürr and Andreas Krause, "Komponierte Interpretation': Schubert-Bearbeitungen im. 20 Jahrhundert', in *Schubert-Handbuch,* ed. Dürr and Krause (1997), 133-137; Wolf Frobenius, 'Robert Schumann in fremden Werken: Von Clara Wieck-Schumann bis zur Neuen Musik', in *Schumann-Handbuch,* ed. Ulrich Tadday (2006), 532-550. There is a similar chapter in the *Wagner-Handbuch*: Giselher Schubert, 'Kompositorische Wagner-Rezeption im 20. Jahrhundert', in *Wagner-Handbuch,* ed. Laurenz Lütteken and Inga Mai Groote (2012), 479-493.

[24] Jörn Peter Hiekel, 'The compositional reception of Schumann's music since 1950', in *The Cambridge Companion to Schumann,* ed. Beate Perrey (2007), 252-267; Stephen Downes, 'Musical Languages of Love and Death: Mahler's Compositional Legacy', in *The Cambridge Companion to Mahler,* ed. Jeremy Barham (2007), 226-242; Markus Böggemann, 'Inspiration', in *Brahms in Context,* ed. Natasha Loges and Katy Hamilton (2019), 376-383; Thomas Peattie,

University Press *Rethinking* series.[25] The appearance of work concerning reimaginings of these canonic composers in flagship musicological volumes seems to signal the ascent of interest in 'composed reception' into the musicological mainstream. There have also been several single-author monographs on recent compositional engagements with the musical past, notably by Alastair Williams (in German music 'since 1968'), Seth Brodsky (in European modernist music 'from 1989'), Elaine Kelly (in musical responses to the canon by composers living in the GDR), and Tim Rutherford-Johnson (as part of a broad survey of new music practices since 1989).[26] I have further drawn considerable inspiration from 'afterlives' studies of particular works, such as those by Scott Messing, Christopher Gibbs, and Rainer Nonnenmann on, respectively, Schubert's 'Marche militaire', 'Erlkönig', and *Winterreise*.[27]

While scholarship directly addressing practices of arrangement has been sporadic in English-language scholarship,[28] it is important to note the relative prevalence of work

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'Broader Musical Influence', in *Mahler in Context*, ed. Charles Youmans (2020), 258-265; I am told there will be a similar chapter in the in-progress *Schubert in Context*, ed. Christopher Gibbs.

[25] Laura Tunbridge, 'Deserted Chambers of the Mind (Schumann Memories)', in *Rethinking Schumann,* ed. Roe-Min Kok and Tunbridge (2011), 395-410; A sub-section of the forthcoming *Rethinking Brahms* (ed. Nicole Grimes and Reuben Phillips) features chapters on different aspects of Brahms's compositional reception.

[26] A similar type of study, on composers of the mid-, rather than late-twentieth century, is Stephen Downes's investigation of the reconfiguration of Romantic notions of transcendence and redemption – as articulated by Mahler – in the works of Weill, Britten, and Henze. See Downes, *After Mahler: Britten, Weill, Henze and Romantic Redemption* (Cambridge: Cambridge University Press, 2013). Williams, *Music in Germany Since 1968* (Cambridge: Cambridge University Press, 2013); Brodsky, *From 1989, or European music and the modernist unconscious* (Berkeley: University of California Press, 2017); Kelly, *Composing the canon in the German Democratic Republic: narratives of nineteenth-century music* (New York: Oxford University Press, 2014); Rutherford-Johnson, *Music after the Fall: Modern Composition and Culture since 1989* (Oakland: University of California Press, 2017).

[27] Messing, *Marching to the Canon: The Life of Schubert's "Marche militaire"* (Rochester: University of Rochester Press, 2014); Gibbs, *The presence of Erlkönig: reception and reworkings of a Schubert Lied* (PhD. Diss, Columbia University, 1992); Rainer Nonnenmann, *Winterreisen. Komponierte Wege von und zu Franz Schuberts Liederzyklus aus zwei Jahrhunderten.* (Wilhelmshaven: Noetzel, 2006).

[28] Major exceptions include recent monographs by Jonathan Kregor (*Liszt as Transcriber,* Cambridge University Press, 2010), Ryan Bañagale (*Arranging Gershwin: Rhapsody in Blue and the Creation of an American Icon,* Oxford University Press, 2014), Hyun-Joo Kim (*Liszt's Representation of Instrumental Sounds on the Piano: Colors in Black and* White, University of Rochester Press, 2019), and – from a broader philosophical perspective, Peter Szendy (*Listen: A History of Our Ears,* Fordham University Press, 2007), William Drummond's doctoral thesis (2019, cited previously), and in-progress work on Berio's arrangement practices by Thomas

that addresses types of 'borrowing' – which encompasses 'quotation', 'allusion', 'collage', 'homage', and other modes of musical intertextuality – especially within studies of music since roughly the 1960s and studies of 'postmodern' musical practice.[29] Christian Jungblut, in his wide-reaching account of 'composed Schubert-reception in the second half of the twentieth century', creates a taxonomy for different types of engagement with Schubert's music, some of which he considers to be continuations of nineteenth-century practices, and others which he identifies as new modes of interaction with the music and 'image' of Schubert that owe aesthetic underpinnings to the advent of postmodernism;[30] Wolf Frobenius offers a similar taxonomy for later engagements with Schumann's music.[31] Both of these authors include practices of quotation and homage within their surveys. While the boundaries can be blurry, my study focuses specifically on adaptations that use a source work in its entirety: the blossoming of such repertoire can be pinpointed (with some outliers) to a couple of decades later, to the 1980s and 1990s rather than the 1960s and 1970s. Rutherford-Johnson associates this late-century flowering with the contemporaneous notion of 'postproduction' within the visual arts, as theorised by Nicolas Bourriaud, who writes that since then, 'an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products'.[32]

Peattie. Before these studies of the 2000s, arguably the single most important study is Thomas Christensen, 'Four-hand piano transcription and the geographies of nineteenth-century musical reception', *Journal of the American Musicological Society,* 52/2 (1999), 255-298.

[29] Key English-language texts here include J. Peter Burkholder, 'The Uses of Existing Music: Musical Borrowing as a Field', *Notes,* 50/3 (1994), 851-870; David J. Metzer, *Quotation and cultural meaning in twentieth-century music* (Cambridge: Cambridge University Press, 2007); Kenneth Gloag, *Postmodernism in Music* (Cambridge: Cambridge University Press, 2007).

[30] His categories are 'Transkriptionen und Instrumentationen', 'Instrumentationen mit Interpolation', 'Variationen', 'Hommagen', 'Neukompositionen als 'Anti-Rezeption', and 'Schubert als Bühnenfigur'. Christian Jungblut, *Kompositorische Schubert-Rezeption in der zweiten Hälfte des 20. Jahrhunderts* (PhD. Diss., Würzburg, 2011), 40-50 ff. Jungblut's principle examples are Mauricio Kagel's *Aus Deutschland* (1977-80), Dieter Schnebel's *Schubert-Fantasie* (1978), Reiner Bredemeyer's *Die Winterreise* (1984), and Siegfried Matthus's *Das Mädchen und der Tod* (1996).

[31] Wolf Frobenius, 'Robert Schumann in fremden Werken: Von Clara Wieck-Schumann bis zur Neuen Musik', in *Schumann-Handbuch,* 534-538.

[32] Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World,* cited in Rutherford-Johnson, *Music after the Fall,* 256 ff. Bourriaud notes several earlier outliers, most notably Marcel Duchamp; there are, of course, similar early outliers in the musical realm.

Alongside the lens of 'composed reception', then, I situate my examples within their twenty-first-century contexts of creation and performance. One such context is the reality of the contemporary market for classical music production: for instance, there is a potential commercial incentive for organisations to commission and programme arrangements by living composers of works by canonic composers. This is articulated in Robin Holloway's introduction to his 'framed orchestration'[33] of Verlaine settings by Debussy, *C'est l'extase,* which was a commission from Michael Tilson Thomas and the San Francisco Symphony.[34] Holloway speaks of being 'rather reluctant' to accept the commission, because he felt that he was 'being typecast – tasteful orchestrations of lovely songs by Schumann, then Wagner… a third in a row, in slightly bleak times for commissions of original pieces'.[35] Holloway implies – and I agree – that in a time of unsteady arts funding, there is a danger that organisations will commission reimaginings of popular repertoire as financially low-risk methods of satisfying quotas for 'new music', as the names 'Debussy', 'Schubert', or 'Wagner' are more likely to draw in a non-specialist audience than 'Holloway', 'Glanert', or 'Matthews', for example.[36] Arrangement has also been used by certain organisations as a way to 'update' particular works to better reflect current political climates: the most prominent recent example is likely Errollyn Wallen's reimagining of 'Jerusalem', which was commissioned by the 2020 BBC Proms amidst calls for a major revision of the traditional Last Night programming, and which Wallen dedicated to the Windrush generation.[37]

Finally, a few methodological points. As my chapters are structured by

[33] I use this term to denote sets of lieder arrangements where the arranger adds passages around the boundaries of each song (eg. prologue and epilogue, linking passages between songs); see discussions of Glanert and Holloway in Ch. 2.
[34] See Debussy-Holloway, *C'est l'extase – Ten settings of Paul Verlaine,* Op. 118 (2012), work page on Boosey & Hawkes website: https://www.boosey.com/cr/music/Claude-Debussy-C-est-l-extase-Ten-settings-of-Paul-Verlaine/58286.
[35] Robin Holloway, spoken introduction to *C'est l'extase,* available on the composer's website: https://robinholloway.info/compositions/118cestlextase.html. Holloway further notes that his selection of songs was influenced by Fleming's preferences. I turn to his Schumann commission *Reliquary* in Chapter 2.
[36] Detlev Glanert, Colin Matthews, and David Matthews are prominent composer-arrangers and regular recipients of commissions by large organisations. All three will be discussed later in this thesis.
[37] See Vincent Dowd, "Traditions should change', says Proms composer Errollyn Wallen', *BBC News*, 12 Sept 2020: https://www.bbc.co.uk/news/entertainment-arts-54115638.

commonalities of arrangement type and by source composer, I adjust my methodology as appropriate to respond to the particular demands and idiosyncrasies of the case studies. Accordingly, some sub-chapters involve close score-based analysis, in order to draw attention to the specific workings of the composer or arranger in question, while others focus on the reception of particular examples through attention to press reviews. Where relevant, I draw critically upon a range of online sources (including music criticism from mainstream outlets, personal blogs, and social media) in order to situate repertoire carefully within the dynamic contexts of its contemporary circulation. I provide further specific methodological introduction at the start of Chapters 3 and 4. Early in the course of this project, I made the decision not to seek interviews or initiate correspondence with the living composers and arrangers included in my corpus, partly owing to my wish, as mentioned already, to impose some limiting factors on the scale and scope of the study. In almost all cases, I have found existing composers' notes, score prefaces, and commentaries to provide entirely sufficient contextual information; further, these paratexts form an important part of the circulation of arrangements and reimaginings, and it is this reception – including the perception of authorial intention – with which I am primarily concerned. There are only two instances where I have been in contact with arrangers: once with Jean-Luc Fafchamps, to request a PDF copy of an unpublished score; and once with Jon Banks, in a chance encounter at Dartington Summer School which led to an informal conversation, drawn upon in passing in Chapter 4.

A note on terminology

There remains a lack of consistency in the scholarly lexicon surrounding processes and practices of musical adaptation: William Drummond has provided a substantial, rigorous, and fascinating overview of shifts in vocabulary use over time, particularly in English-language criticism.[38] Drummond also offers a way for those writing about musical arrangements and reimaginings to productively sidestep the issues of ontology and taxonomy that have often dominated the discourse: building upon, and going beyond Peter Szendy's understanding of arrangements as written-down listenings,[39] Drummond theorises arrangement robustly as a mode of perception, a framing device that predisposes the listener to approach both the new composition and the source work in a manner inflected by notions of 'fidelity' and 'originality'.[40] This allows the term 'arrangement' to be used very broadly, and to be productively applied to such varied examples as a simple orchestration, a virtuosic Liszt piano transcription, or the third movement of Berio's *Sinfonia*. In addition to 'arrangement', the term 'recomposition' has also been used widely, for example by Joseph Auner to distinguish between Schoenberg's engagements with concerti by Monn and Handel and his 'less fundamentally reworked Bach and Brahms arrangements';[41] 'reworking' is also used, as are a host of other terms with the 're' prefix.[42] Much German-language scholarship uses the term 'Bearbeitung' synonymously with the English 'arrangement', although its connotations veer towards broader notions of editing and modification.[43] Individual

[38] Drummond, 'Approaching Arrangement' (Ch. 2), in *Arrangement, Listening, and the Music of Gérard Pesson*, 16-53: 16-22ff.
[39] Szendy, *Listen,* especially 6-7.
[40] Drummond, 'Approaching Arrangement', esp. 22-40.
[41] Heidy Zimmermann and Simon Obert list the following 'Re' terms: 'Recycling, Reduktion, Rekomposition, Rekonstruktion, Remake, Remastering, Remix, Revision, Rewriting' as part of their list of words used to describe processes and products of musical adaptation. See Zimmermann and Obert, eds., *Re-set. Rückgriffe und Fortschreibungen in der Musik seit 1900* (Mainz: Schott, 2018), 5.
[42] Joseph H. Auner, 'Schoenberg's Handel Concerto and the Ruins of Tradition', *Journal of the American Musicological Society,* 49/2 (1996), 264-313: 265.
[43] The entry on the term in *MGG* states that 'Bearbeitung' refers to 'modifications of a template (generally a written and published template) such as supplementing, completing, reconstructing, improving, recomposing, rewriting, adapting into a different soundworld or genre, repurporsing, customising; several of these processes can occur together'. See Gesine

composers have also coined terms to describe their engagements with pre-existing music: these include the 'Re-Visionen' of Dieter Schnebel,[44] and the 'komponierte Interpretationen' ('composed interpretation') of Hans Zender.[45]

For my purposes, however, such catch-all terms as 'arrangement' or 'recomposition' still do not cover the range of adaptive practices from which I draw my examples; for this reason, I gravitate towards the term 'reimagining' for its greater breadth and flexibility. For instance, I turn in chapter 2 to Aribert Reimann's version of Schumann's *Gedichte der Königin Maria Stuart*, which is a highly complex singing translation (the five songs are translated out of German into the various source languages of the respective poems): it cannot easily be classified as an 'arrangement' or a 'recomposition', as no musical change is made beyond slight alterations to the vocal line to account for syllable changes in the translation. The durational processes to which Schubert's 'An die Musik' is subjected by the performance artist Ragnar Kjartansson, examined in chapter 3b, are similarly difficult to classify. I steer clear of the term 'reworking' because of the complicated ontological connotations of its embedded 'work'. Furthermore, the broad possibilities of 'reimagining' does not limit the term to describing written musical processes, which is helpful for when I visit, at various points, some of the complex intersections between scholarly, composed, and performed 'rethinkings' or 'reimaginings' of particular repertoire. I deploy 'arrangement' for later versions of source works in which the horizontal structure is maintained, and sometimes use it interchangeably with 'orchestration' for this reason.[46]

Schröder, 'Bearbeitung', in *Die Musik in Geschichte und Gegenwart* (print version 1994; published online 2016).

[44] The series encompasses longer works such as the *Schubert-Phantasie* (1978) and the *Wagner-Idyll* (1980), as well as short 'moments' that aim to present sonic and spiritual distillations of works such as Mahler's ninth symphony (*Mahler-Moment,* 1986) or Schumann's 'Wiegenlied am Lager eines kranken Kindes' (*Schumann-Moment,* 1989).

[45] These include *Winterreise: Eine komponierte Interpretation* (for tenor and small orchestra, 1993), *Schumann-Fantasie* for large orchestra, on Schumann's Fantasy in C Major (1997), and *33 Veränderungen über 33 Veränderungen,* on Beethoven's Diabelli Variations (2011/2019).

[46] Drummond invites us to call into question, and think beyond, the 'horizontal' framework of arrangement, see *Arrangement, Listening, and the Music of Gérard Pesson,* especially in Ch. 4 ('*Ambre Nous Resterons* and the Shadows of Time'), 123-158.

A note on women

The near-absence of music by women examined in this thesis is a source of regret, but it is an absence imposed by the make-up of the repertoire with which my study is concerned – itself a phenomenon utterly dependent on the canon. Of sixty-six composers to have reimagined Robert Schumann's music between 1950 and 2005, according to a list by Wolf Frobenius, only four were women – a statistic unsurprising but, to me, shocking nonetheless.[47] As far as I can tell, the balance has not evened out in the fifteen years since.[48] On the flip side, there have also been very few arrangements made of lieder by nineteenth-century women composers, which is also unsurprising given the strong correlation between canonicity and later arrangement, and the obstacles women composers have faced in achieving canonic status. The case of Clara Schumann offers an indicative example. Until recently, her presence within musical reimaginings was largely restricted to settings of passages of her letters and diary entries within compositional engagements with her husband's music – for instance, in R. Murray Schafer's *Adieu Robert Schumann* (1976) and Henri Pousseur's *Dichterliebesreigentraum* (1993). In these instances, her presence is merely biographical, a prop to support Robert's creativity while her own is erased – an imbalance that reflects and perpetuates entrenched perceptions of the couple's respective roles within nineteenth-century music history. In the years surrounding Clara Schumann's bicentenary, a handful of arrangements of her music were published, the most prominent being Aribert Reimann's voice-quartet version of three of her songs.[49] Reimaginings where both the original composer and the arranger are women are even

[47] Brunhilde Sonntag (*Irrationen*, 1994), Raquel Cristóbal Ramos (*Phantasiestück*, 2004), Klaudia Pasternak (*Fantasy*, 2004), and Nora Kroll-Rosenbaum (*Vis-à-vis [Homage to Schumann],* 2004). Frobenius's study covers examples from Clara Schumann onwards; I counted only those from 1950 to give a (fairly arbitrary) impression of more recent compositional practice. Wolf Frobenius, 'Robert Schumann in fremden Werken', 532-550, esp. 541-547.

[48] Beyond broader issues of gender disparity in new music composition of this period, a fruitful line of enquiry to explain this imbalance might be found in Lloyd Whitesell's exploration of the gendered power dynamics of Bloomian theories of 'influence'. See Whitesell, 'Men with a Past: Music and the "Anxiety of Influence"', *19th-Century Music,* 18/2 (1994), 152-167.

[49] *Drei Lieder* (Schott, 2019). A perusal score is available on the Schott website: https://en.schott-music.com/shop/drei-lieder-no376154.html.

harder to come by. There is a 1994 orchestration of Alma Mahler-Werfel songs by Mu'frida Bell – an American cellist-composer about whom I have been able to find precious little information – which is published by Universal Edition and was performed a number of times in the United States in the 1990s.[50] More recently, a 2018 chamber orchestration of five Mahler-Werfel songs was made by British composer-conductor and cellist Joy Lisney.

Among living women composers engaging with lieder, a prominent example is Judith Weir. A recent article by David Beard shines light on her early *Where the Shining Trumpets Blow* (1972-3), a reimagining of Mahler's *Wunderhorn* song for eighteen solo strings, which Beard characterises as a 'mildly aleatoric, Berio- and Manchester School-inflected score, which unknowingly parallels Holloway and anticipates Schnebel'.[51] This adaptation – written during Weir's gap year between school and university – would be the first of Weir's many engagements with Romantic music,[52] later examples of which include the more complex *An mein Klavier* (which is also analysed in Beard's article), her own setting of the Rellstab 'Ständchen' made famous by Schubert (1997), and the quirky reimagining of Schubert's 'Abschied' (also Rellstab) in 'A Song of Departure', which was written for the farewell concert of the Schubert Ensemble (2017). For the latter, Weir aimed to 're-inhabit' Schubert's song, hastening its driving rhythmic momentum ('this is a speedier horse') and elaborating and reconfiguring its principle motifs; each instrument takes on brief solos representing 'goodbye waves'.[53] The 'Song

[50] The manuscript is in the Records of the Women's Philharmonic collection at Stanford University (M1470). Performances of the orchestration include one at the Indiana University of Pennsylvania's 1998 Festival of Women Composers. A perusal score is available on the Universal Edition website: see *Alma Maria Mahler: 4 Lieder, arr. Mu'frida Bell for medium voice and orchestra* (Vienna: Universal Edition, 1994): https://www.universaledition.com/mu-frida-bell-854/works/4-lieder-609.

[51] David Beard, '"Out of the air": Judith Weir's Emergence in 1970s Britain, or Interpreting Creative Self-Censorship', *Music & Letters,* 100/3 (2019), 481-527: 499. Beard notes in FN 120 that Weir would return to Mahler's collection for her 1978 orchestral work titled *Wunderhorn,* but that currently 'neither score nor recording is extant'.

[52] See also David Beard, 'From "Heroische Bogenstriche" to "Waldeinsamkeit": Gender and Genre in Judith Weir's *Heroic Strokes of the Bow* and *Blond Eckbert'*, in *Dichotonies: Gender and Music*, ed. Beate Neumeier (Heidelberg: Winter, 2009), 77-96.

[53] Programme note available on the Chester Music work page for 'A Song of Departure': https://www.wisemusicclassical.com/work/57885/. See also Weir's reflections about the composition and its circumstances in 'A Song of Departure', blog post published on the composer's website, 27 March 2018: https://www.judithweir.com/single-post/2018/03/27/A-Song-of-Departure.

of Departure' is also a prominent recent addition to the history of arrangements as occasional pieces, through which we can trace the generative creative potential of friendships, collaborations, and shared musical passions – factors often overlooked in traditional understandings of individual artistic creativity.[54]

A note on Covid-19

I believe it is no exaggeration to state that the Covid-19 pandemic has ushered in a new era of arrangement. Widespread restrictions upon live music-making have led musicians and organisations to turn towards two parallel processes that I term 'digital maximalisation' and 'live miniaturisation'. The latter is simpler to explain: where the performance of music for large forces has become impractical, programmers have been turning frequently to reduced arrangements of those works. It is plausible that chamber arrangements of Mahler symphonies, for instance, were more frequently performed in the year March 2020-March 2021 than the full orchestral versions: the Berlin Philharmonic performed the Erwin Stein arrangement of Mahler's Fourth Symphony in their first live performance following the lockdown of Spring 2020, while the Royal Opera House reopened several weeks later with the Schoenberg-Riehn *Das Lied von der Erde*.[55] Websites of publishing houses have been advertising newly-made catalogues of their scores for small forces, many of which are chamber arrangements of popular large-scale works, and individual arrangers like Farrington and Eberhard Kloke have been in unprecedented demand.[56] In an unusual recent case, the Orchestra for the Age of

[54] Indeed, many 'canonic' arrangements of lieder have singers behind them – Julius Stockhausen asked Brahms to orchestrate a handful of Schubert lieder for him to perform on concert stages, for instance, and Schoenberg's well-known chamber orchestrations were all written for specific groups of colleagues and friends.
[55] On the former, see Anthony Tommasini, 'The Berlin Philharmonic Tests a Musical Path Out of Lockdown', *The New York Times,* 1 May 2020: https://www.nytimes.com/2020/05/01/arts/music/berlin-philharmonic-coronavirus.html; on the latter, David Nice, 'Review: Royal Opera House and Ballet – heaven and earth in a nutshell', *The Arts Desk,* 24 June 2020: https://theartsdesk.com/classical-music/live-covent-garden-2-royal-opera-and-ballet-online-review-heaven-and-earth-nutshell.
[56] Carus Verlag: Simon Halsey, 'Great choral work in smaller scorings', https://www.carus-verlag.com/en/focus/thematic-series/great-choral-works-in-small-scorings/; Universal Edition: 'Time for reduction: Reduced versions for opera and orchestra works', https://www.universaledition.com/time-for-reduction; Boosey & Hawkes: 'Distanced

Enlightenment promoted their new 'luxury arrangements' of late-Romantic works by claiming that one-hundred years ago, similar 'social distancing' requirements following the Spanish Flu epidemic contributed to the formation of the *Society for Private Musical Performance*.[57]

'Digital maximalisation', meanwhile, refers both to the possibilities for worldwide dissemination of the livestream and on-demand services offered by many major arts organisations,[58] and to the many creative endeavours that have utilised split-screen and audio-visual montage technologies to involve many more participants than would ordinarily fit onto a concert stage. While such techniques have been used for large-scale, international musical enterprises before (Eric Whitacre's 'Virtual Choir' and the YouTube Symphony Orchestra are prominent examples), since the pandemic began they have been deployed extensively, and in myriad ways, by musical organisations around the world. One example of 'digital maximalisation' is Iain Farrington's *Beethoveniana,* a commission for the first night of the (audience-free) BBC Proms that brought together the highest extravagances both of lockdown music-making and of Beethoven centenary celebration: the six-minute work presented a 'mash-up' of the nine Beethoven symphonies, scored for 323 musicians from the five BBC orchestras and the BBC singers; each part was recorded individually and stitched together by a team of producers and sound engineers. Hand-in-hand with the revival of arrangement as a pragmatic necessity comes renewed exploration of its creative possibilities. For example, Streetwise Opera produced a six-minute video adaptation of Schubert's 'The Linden Tree', sung by Roderick Williams in a translation by Jeremy Sams, with pianist Christopher Glynn, the Brodsky Quartet, eight singers of Genesis Sixteen, and eighteen

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Repertoire for smaller forces', https://www.boosey.com/pages/focus/?url=/focus/distancedrepertoire.htm; Edition Peters: 'Ensemble Music for Distanced Musicians': https://issuu.com/editionpeters/docs/ensemble_music_for_distanced_musicians_may_2020.

[57] See 'Embers of Romanticism', blog post on the OAE website: https://oae.co.uk/embers-of-romanticism/ (3 February 2021). I should stress that, while the aftermath of the epidemic sounds like a plausible contributing factor to the foundation of the Society, I have found no evidence for this claim in any English- or German-language histories. Their artistic impetus of repeated listening at close-quarters, and the financial restrictions of doing so, are the generally accepted reasons.

[58] Of course, such technologies and models for 'virtual' concert attendance had been used by many prominent organisations for years before the pandemic, but it had never been depended on to the extent that it was from March 2020 onwards.

of Streetwise Opera. The version brings out topical themes, from Müller's poem, of isolation and of connection with nature; the arrangement, also by Farrington, is brought into focus through a simple video-montage technique that highlights individually-filmed performers against a backdrop of Williams's favourite local tree.[59] These threads will return in Chapter 3, when I explore the achievements (and shortcomings) of a 'maximalised' version of Schubert's 'An die Musik' for 250 musicians.

Chapter summaries

Chapter 1 explores ideas of 'historically informed arrangement' (HIA) in relation to a series of orchestrations of early Mahler songs. I use 'HIA' as a broad umbrella term for arrangements which are made through recourse to historical information – of varying types – that surrounds the source songs and the source composer. At one end of the spectrum are versions which aim to present a stylistically 'accurate' orchestration of a voice-piano song, using actual or projected models of the lied composer's own orchestral style. I suggest that such arrangements demonstrate many of the same ideological underpinnings of authenticity and fidelity that underscore the more literalistic factions of the 'historically informed performance' movement. At the other extreme are versions which propagate a self-conscious awareness of the fallacies of 'authentic' orchestration and, I suggest, have a great deal of fun with it. The repertoire examined comprises orchestrations of Mahler's *Lieder und Gesänge* (1880-9) – the only large collection of songs that Mahler did not orchestrate himself – by Colin and David Matthews (1964/2016), Detlev Glanert (2014-15), Luciano Berio (1986 and 1987), and Eberhard Kloke (2011). In order to compare these versions, and to draw out similarities with potential Mahlerian models, I use a graphic representation of orchestration that can clearly demonstrate differences between two orchestrations of the same song.

Chapter 2 continues to examine arrangements and reimaginings that are somehow 'historically informed', although here the impulse is to create imaginative,

[59] See 'Streetwise Opera – The Linden Tree', uploaded to Streetwise Opera YouTube channel: https://www.youtube.com/watch?v=aQNmOeQMS80&feature=youtu.be. On Williams's tree, see a Tweet posted by @RGCWbaritone on Jan 8, 2020 with the hashtag #myfavouritetree: https://twitter.com/RGCWbaritone/status/1347501231292473344.

personalised, or critical versions, rather than to attempt to create plausibly 'authentic' nineteenth-century-style orchestrations. The repertoire focus is on versions of Schumann's *Gedichte der Königin Maria Stuart* (Op. 135, 1852) by Aribert Reimann (1988/2016) and Robin Holloway (2010), and of Brahms's *Vier ernste Gesänge* (Op. 121, 1896) by Malcolm Sargent (1944 – an early stopping point used to demonstrate the accrual of meaning through older orchestrations) and Detlev Glanert (2004-5). While the first chapter explored the importance of 'earliness' to recent engagements with Mahler's youthful songs, these two cycles are the last written by Schumann and Brahms respectively, and their reception histories demonstrate the polarity between conceptions, both musicological and popular, of each composer's late styles. I consider ways in which the musical reimaginings variously perpetuate or call into question pervasive reception-historical tropes of their respective source works, and draw attention to the different modes of 'rethinking' music history that permeate musicological and composerly engagements with canonic repertoire.

My third chapter turns the spotlight onto facets of the superabundant presence of Schubert's songs within contemporary practices of arrangement and reimagining. For many, to speak of lieder is to speak of Schubert, and it is no surprise that within the ever-growing repertoire of art song arrangement, it is Schubert whose songs are most often reimagined. This chapter is split, more distinctly than the previous ones, into two halves, the first exploring recent engagements with Schubert's Mignon songs, and the second looking at new versions of 'An die Musik'. The first sub-chapter (3a) outlines the disproportionate appearance, within the repertoire of recent Schubert song arrangement, of Goethe's character Mignon. Drawing upon Terence Cave's corpus study *Mignon's Afterlives,* I situate contemporary turns to Schubert's Mignon within the long and complex adaptation traditions of both Schubert and Mignon. The case studies here are Aribert Reimann's *Mignon* (1995), Osvaldo Golijov's *She Was Here* (2008), and Jean-Luc Fafchamps's *Lust auf Sehnsucht* (2017). I ask: why Mignon, why now? My answer lies within the notion that Schubert has come to resemble a Mignon figure, their respective 'afterlives' following similar trajectories and offering similar points of entry for later adaptation.

Chapter 3b turns to a single song, 'An die Musik', which is perhaps the Schubert song to have captured the most hearts over the years. The strength of affection for the

song can be confirmed through its selection as the encore to several prominent performers' farewell recitals, two of which I use as introductory vignettes to demonstrate recurring tropes surrounding the song: tropes of hope, resilience, friendship, and, importantly, sheer love for music. I proceed to probe the potentialities of hearing (and believing) Schubert's beloved song 'An die Musik' afresh in the twenty-first century, surveying a series of examples which ultimately suggest that its message – that music 'transports us to a better world' – endures. After considering two recent reimaginings of the song from distinct traditions of re-creative musical practice – composer David Del Tredici's *Ode to Music* (2015), and the performance artist Ragnar Kjartansson's seven-hour performance art installation *An die Musik* (2012) – I end with a reflection on the prominent appearance of 'An die Musk' in online settings during the Covid-19 pandemic.

My final chapter zooms out, from the single-composer focuses of the first three, to present a snapshot of the breadth of lieder reimagining practices in the 2010s. It looks beyond composer-centric models to consider examples where notions of authorship are dispersed more widely, and where performance practices or political agendas offer a different way in to thinking about the repertoire in question. The chapter presents eight 'vignettes', each comprising a brief case study of a particular arrangement, ensemble, or practice; these are relatively self-contained, but are loosely grouped into three clusters: 'Songs of the Earth'; 'Diversifying Schumann'; and 'Arrangement Ensembles'.

Chapter 1

Orchestrating earliness: Mahler's *Lieder und Gesänge* and ideas of 'historically informed arrangement'

The fourteen songs of Gustav Mahler's *Lieder und Gesänge* were written between 1880 and 1891, and published in three volumes by Schott in 1892. The first volume uses texts from various sources, including one poem of Mahler's own, while the remaining nine songs of volumes 2-3 comprise Mahler's first sustained engagement with the popular German folk collection *Des knaben Wunderhorn* (see Figure 1).[1] A surviving fair copy of the songs, prepared by Mahler for his sister Justine, divides them into '5 Gedichte komponiert von Gustav Mahler' and '9 Lieder von Gustav Mahler aus Des knaben Wunderhorn'[2] – a division which is reproduced in the critical edition prepared by the International Gustav Mahler Society[3] – but the songs' circulation throughout the twentieth century has primarily been in the three-volume Schott edition, to which I will refer throughout. On top of the split in textual provenance between *Wunderhorn* and not-*Wunderhorn,* the songs were written sporadically across a decade, and their collation as a set is essentially arbitrary: there is no sense of narrative or cyclical grouping on Mahler's part. Some of the songs are bound to particular circumstances: the 'Serenade' and 'Phantasie' were likely written for inclusion in a production of the Tirso de Molina play *Don Juan,*[4] while at least a few of the *Wunderhorn* settings, including 'Um schlimme Kinder artig zu machen', were written in the midst of Mahler's

[1] According to his recollections, as recounted to Natalie Bauer-Lechner, Mahler first encountered *Des knaben Wunderhorn* in 1887, aged twenty-seven, while staying with Karl and Marion von Weber in Leipzig. See Henry-Louis de la Grange, *Gustav Mahler: The Arduous Road to Vienna* [hereafter HLG1], revised, edited, and competed by Sybille Werner (Brepols: Turnhout, 2020), 328ff.

[2] These are held in the Rosé Collection (OS-MD-687); the 80-page volume also includes the *Lieder eines fahrenden Gesellen*. See Stephen McClatchie, 'The Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario', *Notes,* 52/2 (1995), 396.

[3] The nine *Wunderhorn* settings are published as Band XIII, Vol. 2a, ed. Peter Revers (Mainz: Schott, 1991); the other five are included in Band XIII, Vol. 5 (*Verschiedene Lieder*), along with the three early songs 'Im Lenz', 'Winterlied', 'Maitanz im Grünen' and, of rather different provenance, 'O Mensch!' (Mainz: Schott, 1990).

[4] I will return later to the implications of these songs' provenance for their reception by scholars and arrangers.

friendship with Karl and Marion von Weber with their young children in mind;[5] another, 'Hans und Grete', is a loose reworking of Mahler's earlier song 'Maitanz im Grünen'.[6] The title of the collection indicates the types of songs included in the set – some evoke an art-song heritage of Brahms and Wagner, some are characteristic of Mahler's later song-writing style, and others are short and folkloric in tone.[7]

Volume	**Title**	**Poet/provenance of text**
Vol. 1 (1880-7)	Frühlingsmorgen	Richard Leander[8]
	Erinnerung	
	Hans und Grete	Gustav Mahler
	'Serenade' aus *Don Juan*	Tirso de Molina[9]
	'Phantasie' aus *Don Juan*	
Vol. 2 (1887-91)	Um schlimme Kinder artig zu machen	from *Des knaben Wunderhorn*, ed. Achim von Arnim and Clemens Brentano
	Ich ging mit Lust durch einen grünen Wald	
	Aus! Aus!	
	Starke Einbildungskraft	
Vol. 3 (1888-91)	Zu Straßburg auf der Schanz	
	Ablösung im Sommer	
	Scheiden und Meiden	
	Nicht wiedersehen!	
	Selbstgefühl	

Figure 1.1: breakdown of the *Lieder und Gesänge* into three volumes.

Within Mahler's song corpus, the *Lieder und Gesänge* is the only large collection of songs not to be orchestrated by the composer: from 1892, when he commenced work on songs that would form part of *Des Knaben Wunderhorn,* all but one of his songs were written for both voice-piano and voice-orchestra.[10] Since Mahler's death, however, all of the

[5] During this time (1886-8), Mahler worked on his performing edition of Carl Maria von Weber's unfinished opera *Die Drei Pintos*. See Bauer-Lechner, *Recollections of Gustav Mahler,* trans. Dika Newlin, ed. Peter Franklin (London: Faber, 1980), 33-4.
[6] The poems for this song, and those of 'Im Lenz' and 'Winterlied' – the other two of the *Drei Lieder* to which 'Maitanz im Grünen' belongs – were written by Mahler.
[7] Commenting on the first set of five songs, Donald Mitchell surmised that 'if the division has to be made between the *Lieder und Gesänge* of the title, 'Frühlingsmorgen' and 'Erinnerung' fall into the first category, the rest of the songs in to the second'. See *Gustav Mahler: The Early Years*, revised and edited by Paul Banks and David Matthews (Woodbridge: Boydell, 2003), 212.
[8] Pseudonym of Richard von Volkmann, 1830-1889.
[9] In German translation by Ludwig Braunfels; see HLG1, 317.
[10] I will return to the exceptional case of 'Liebst du um Schönheit' later on.

Lieder und Gesänge have been orchestrated multiply, in sets of varying sizes by arrangers of different stripes; indeed, the arrangement catalogue of the songs is disproportionately large for a collection that has never been a major hit on the lieder stage. There are many possible reasons behind the appeal these songs have held for arrangers, some of which will be explored in greater detail later in this chapter, and some I will outline briefly now.

Perhaps the most obvious reason for the songs to be orchestrated is that one of them already exists in an orchestral guise: the *Wunderhorn* setting 'Ablösung im Sommer' undergoes one of Mahler's most dynamic song-symphony expansions as the scherzando third movement of the Third Symphony.[11] While this is the only *Lieder und Gesänge* song given the full symphonic treatment, moments from others also find their way into symphonies – notably the opening figuration of 'Hans und Grete' which dances into the Ländler-scherzo of the First Symphony.[12] Also of key importance, and on which more later, is the fact that Mahler began an orchestration of one song, 'Zu Straßburg auf der Schanz', in 1904 (but abandoned it after 16 bars). These all offer precedents for later arrangers: Mahler had clearly thought about these songs, in one way or another, with an orchestra in mind. Beyond these concrete instances, instrumental possibility seems inherent to some of the *Lieder und Gesänge*. This is most apparent in Mahler's performance directions: the piano part in 'Phantasie' includes the instruction to 'imitate the sound of a harp', and a footnote further suggests that 'for this song one might perhaps recommend the accompaniment of a harp'.[13] The other Molina song, 'Serenade', has a more direct subtitle calling for 'the accompaniment of wind instruments'. However, there is no surviving score for such an arrangement or record of any performance of one – in Mitchell's words, 'the instrumentation begins and ends with the sub-title: no score exists'.[14] Elsewhere in the set, Mahler's instructions include calls to imitate a 'Schalmei' (a shawm/shepherd's pipe), a muted drum, and an alphorn. Dika

[11] On the development of this material between its song and symphonic iterations, see Raymond Knapp, *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs* (Middletown: Wesleyan University Press, 2003), esp. 121-131.
[12] Commentary on the Ländler character of 'Hans und Grete' is given in Revers, *Mahlers Lieder: Ein musikalische Werkführer* (Munich: Beck, 2000), 53-55.
[13] Translations borrowed from Mitchell, *Gustav Mahler: The Early Years*, 202.
[14] Mitchell, *The Early Years,* 202.

Newlin comments on 'Zu Straßburg auf der Schanz' that 'it is interesting to see how in the accompaniment of this simple song the piano is always reaching out for orchestral effects'.[15] Certainly, in mind of the later soldier songs 'Revelge' and 'Der Tamboursg'sell', it is not difficult to imagine 'Zu Straßburg' with a similar snarling orchestration. However, Newlin pre-empts any inference that these songs would have better suited an orchestral guise: 'the orchestral allusions are meant to stimulate the imagination of player and singer alike; they must not mislead us into thinking that the piano was inadequate for Mahler's intentions here'.[16] Furthermore, these are not the only songs of Mahler's earlier period to confound the generic constraints of a lied: Julian Johnson, for instance, has characterised 'Winterlied' (1880) as 'a lied that threatens to turn into an operatic aria'.[17] In both cases there is a tension between the smallness of the form and the ambition of its contents, and later adaptation is one practical way in which to explore perceived surpluses of the material.

Also at work, I suggest, is a canonising impulse that emerges from the intrigue of the composer's early, seemingly underdeveloped work: when the songs are orchestrated, they are 'elevated' to stand alongside Mahler's later orchestral songs. It is no exaggeration to say that Mahler's voice-piano songs are undervalued compared to their orchestral counterparts: for a lot of the twentieth century, it was widely believed that the piano scores were working documents towards an orchestral end result; the publication of the critical edition of the later *Wunderhorn* songs in 1993 (rev. 2008), by Renate Stark-Voit (in collaboration with Thomas Hampson, who has championed the voice-piano songs onstage), has gone some way to lay this belief to rest.[18] Parsing the reception history of Mahler's songs and the reception of some of these later arrangements, there persists a sense that Mahler's songs *should* be heard as orchestral songs – perhaps even that Mahler *should* have orchestrated these songs – and that the orchestrator is merely bringing them into their rightful mode of existence. I will

[15] Newlin, *Bruckner – Mahler – Schoenberg* (rev. ed., New York: Norton, 1978), opening of chapter 'Mahler the Lyricist', 125-6.
[16] Newlin, *Bruckner – Mahler – Schoenberg*, 126.
[17] Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (New York: Oxford University Press, 2009), 171.
[18] Indeed, some of the earlier voice-piano scores in circulation were not Mahler's own but reductions made from the orchestral scores by publishers.

continue this line of thought shortly by placing the posthumous reception of Mahler's early music in parallel with that of his Tenth Symphony.

The versions of the *Lieder und Gesänge* that I use as case studies in this chapter span almost sixty years and were written by figures primarily active as composers and conductors. The orchestrations by the British brothers Colin and David Matthews themselves span several decades: they collaboratively orchestrated seven in 1964, and added/edited versions over the years until a final set of fourteen was published by Weinberger in 2011. In chronological order, my other case studies are: Luciano Berio's two sets of *Fünf Frühe Lieder* and *Sechs Frühe Lieder* from 1986 and 1987; Eberhard Kloke's *Sieben Frühe Lieder* from 2011; and Detlev Glanert's *Neun Lieder und Gesänge aus Des Knaben Wunderhorn* from 2014-15. I suggest that all of these orchestrations might productively be considered 'historically informed', to various extents and in various ways. Comparing different orchestrations of the same song side-by-side illuminates the various models used by the respective arrangers: some look to the textural fingerprints of Mahler's early orchestral style (in works like *Das klagende Lied* and the First Symphony), while others draw upon the later orchestral *Wunderhorn* songs; some elucidate their 'authentic' approach to Mahlerian orchestration in paratexts, while others carefully distance themselves from accusations of aspirational 'authenticity'. The first half of this chapter introduces the completionist contexts for arranging early Mahler, my notion of 'historically informed arrangement', and my visual method of comparing multiple orchestrations of a single source song. The second half then focuses, in turn, on the arrangements of the *Lieder und Gesänge* by the Matthews brothers, Glanert, Berio, and Kloke.

Late Mahler, Early Mahler, and completionism in the late twentieth century

'Is there such a thing as too much Mahler? If so, it is upon us'.[19]

In a joint review of *The Mahler Companion* and the third volume of La Grange's epic biography, both of which were published in 1999, Alex Ross took the temperature of Mahlerian monumentality at the turn of the new millennium. By then, the Mahler discography boasted 'well over a thousand versions of twenty works', and the Mahler symphonies occupied 'the dead centre of the repertory' for major orchestras worldwide.[20] This had been a long time in the making. Back in 1987, John Rockwell commented that Mahler continued to 'ride serenely along at the crest of his mainstream popularity (at least one trusts it's the crest; with all due respect to his music, it's daunting to imagine it even more popular than it is today)'.[21] One important landmark in the monumentalising trajectory of Mahler performance culture was Leonard Bernstein's highly influential recording cycle begun in the centenary year 1960, often credited as sparking the 'Mahler revival' in the US; Bernstein would embark on another cycle in the 1980s. Bernstein's approach to Mahler interpretation was famously emotionally charged, heavily informed by biographical detail, and driven by a sense of personal affection for and kinship with the composer – an epitome of the adulation of Mahler that took off around this time and seeped into many spheres of Mahler reception. In the words of Adam J. Sacks, Bernstein's interpretations and his popular public lectures on the composer propelled an appreciation of Mahler that valued 'the torment of pathology and the kitsch of sacrificial transcendence'.[22] The mammoth biography of La Grange – called 'sycophantic' by Ross – seems to present another side of the same coin. Over the course of four volumes, readers will find lengthy and vividly-detailed accounts of Mahler's illnesses, a description of his naked body ('a faultlessly beautiful, strong but slim man's body', according to Alfred Roller), and a recipe for his favourite dessert (his sister Justine's Marillenknödel – since widely reproduced as

[19] Alex Ross, 'The Biggest Rockets', *London Review of Books,* 22/16, 24 August 2000.
[20] Ross, 'The Biggest Rockets'.
[21] John Rockwell, 'New Installments in Mahler Cycles Issued', *New York Times,* 15 Feb 1987, 25.
[22] Adam J. Sacks, 'Toward an Expansion of the Critique of the Mahler Revival', *New German Critique*, 40/2 (2013), 113-136: 113.

public-interest fodder by organisations including the New York Philharmonic Orchestra).[23] Jeremy Barham has suggested that 'the logical conclusion' of La Grange's project 'would be to attempt to chart every moment of every day of Mahler's existence (including his subconscious psyche) – to insert oneself into his purported inner and outer life's trajectory in an act of testimonial surrogacy'.[24] The preface to La Grange's first volume, published in 1973, was written by Karlheinz Stockhausen – a composer with monumentalist aspirations of his own – and extols the transcendental figure of Mahler as reflected in the world and in La Grange's book: 'Mahler is a myth. Mahler is the music, that which we call his and which in fact belongs to all of us. Mahler is this book. Mahler was only transitorily a human being'.[25]

When Mahler died at the age of 50 in May 1911, his death was greeted with widespread mourning not only for the loss of a central figure of European musical culture, but for the loss of the music that he might have written in years to come.[26] The fact that Mahler died on the precipice of such a major music-historical event as the dissolution of tonality has propelled a constant strand of counterfactual speculation in the century-plus since: in 2016, for instance, Simon Rattle challenged a Carnegie Hall audience to consider a continuous performance of Schoenberg's *Five Pieces for Orchestra,* Webern's *Six Pieces,* and Berg's *Three Pieces* to be Mahler's 11th symphony.[27]

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[23] See Appendix 31, HLG4, 1716. See also 'Marillenknoedel', recipe distributed as part of 'Mahler's New York': https://nyphil.org/concerts-tickets/explore/series-and-festivals/~/media/pdfs/concerts-tickets/1920/marillenknoedel-recipe-mahler.pdf, and Tom Huizenga, 'Composers in the kitchen: Gustav Mahler's just dessert', *NPR,* 18/11/2010: https://www.npr.org/sections/deceptivecadence/2010/11/17/131386474/composers-in-the-kitchen-gustav-mahler-s-just-dessert?t=1610365322381.

[24] Jeremy Barham, 'Mahler and the game of history', in *Rethinking Mahler,* ed. Barham (Oxford: Oxford University Press, 2017), 315-347: 319.

[25] Stockhausen, Introduction to the 1973 Doubleday edition of HLG1, trans. Wendela Schurmann and Tom Sutcliffe. Cited from HLG1 (rev ed., 2020), 273-4: 274.

[26] A common trope of speculation concerns the direction his music might have taken further into the 1910s, with the famous chord in the Tenth Symphony's Adagio acting as a linchpin for arguments in favour of a move towards Schoenbergian expressionism and eventually, perhaps, an abandonment of tonality.

[27] The concert, with Rattle conducting the Berlin Philharmonic, took place on 10 November 2016. See the Carnegie Hall archive listing: https://www.carnegiehall.org/Calendar/2016/11/10/BERLINER-PHILHARMONIKER-0800PM; see also Anthony Tommasini, 'Dreaming Up a Mahler Symphony that Never Was', *New York Times,* 11 Nov 2016: https://www.nytimes.com/2016/11/12/arts/music/dreaming-up-a-mahler-symphony-that-never-was.html.

The wistful conjecture of 'what might have been' arises often in discourse surrounding short-lived composers.[28] But while some, like Schubert or Mozart, wrote more in their thirty-something years than many managed in eighty, the Mahler catalogue is relatively small: nine completed symphonies (plus the discarded movement 'Blumine'), a handful of song collections, the generically-hybrid *Das klagende Lied* and *Das Lied von der Erde,* an early piano quartet movement. The smallness of Mahler's oeuvre – which seems to contradict the sheer scale of the 'world-embracing' music within it – has been a double-edged sword for Mahler enthusiasts: on the one hand, it is readily possible to gain a comprehensive knowledge of his music, to be completist;[29] on the other hand, the questions of 'what might have been' become all the more acute. Widespread efforts have been made to bring to life the music from either end of Mahler's compositional career that was either left unfinished, or has been perceived to be somehow underdeveloped. The most obvious example for this is, of course, the Tenth Symphony, upon which I will elaborate below, but an early mirror to this remarkable case of symphonic completion can be found in engagements by scholars, performers, and arrangers with Mahler's early work. The continuing interest in Mahlerian lateness and earliness attempts both to fill out what is known about the composer in his formative and final years and, I suggest, to enlarge the canon of Mahler's music for the benefit of performers, listeners, and scholars.

[28] This can be found most often in popular spheres for classical music discussion, such as Malcolm Hayes's feature for *BBC Music Magazine* 'If They'd Lived…', which considers how five composers (Purcell, Schubert, Mahler, Gershwin, Berg) might have changed the course of music history had they lived longer: https://www.classical-music.com/features/articles/if-theyd-lived/, 17 May 2017.

[29] If I may indulge in a personal anecdote here: during my own teenage Mahler obsession, four school friends and I spent the 100th anniversary of Mahler's death (18th May 2011) listening to all of his music within 24 hours, which is easily doable. We had scores open, a copy of La Grange Vols 2-4 on the table, and we ferociously debated which recordings to play; other friends dropped in throughout the day, and we had a cake iced with a chord from the Sixth symphony. From my (more critical) perspective today, I am fascinated by how Mahler continues to inspire an almost cult-like following, and believe that the compactness of his oeuvre and its simple division into symphonies and songs provide an easy way of navigation for the new Mahler fan.

Completion and late Mahler: the Tenth Symphony

Some conductors, including Bernstein, would only perform the symphony's opening Adagio because they deemed that movement alone to be 'authentically', completely Mahler; Bruno Walter wouldn't even perform the Adagio, a stance which influenced many who took his personal relationship with Mahler as a seal of authority. These perspectives have persisted: Adam Fischer, when asked in 2020 whether he would be performing the Tenth Symphony as part of his Mahler cycle in Düsseldorf, replied 'for me, the Tenth Symphony of Mahler is only the Adagio'.[30] While Bernstein's biographically-determinist, totalising Mahler aesthetic stopped short of accepting posthumous completions, others have used similar invocations of authorial fidelity to advocate *for* performing versions of the tenth. For instance, Simon Rattle began an interval talk for a recent LSO performance of Deryck Cooke's score by stating that 'Mahler's Tenth was written from beginning to end by Mahler. We have every single bar'.[31] Here, the impasse between the desire to perform, hear, and understand Mahler's last symphonic offering, and the anxieties of attaching to the composer's name an unfinished work that can never be fully and solely 'by Mahler', is resolved by sidestepping questions of what constitutes a musical work – apparently its orchestration doesn't count. Similar frictions can be traced throughout the symphony's posthumous history, including in Alma Mahler's preface to the first 1924 facsimile of the symphony's sketches: 'if I had [previously] thought it my cherished right to preserve the treasure of the Tenth Symphony in secret, I now recognise my duty to share with the world the last thoughts of the master'.[32]

A sense of duty seems to have been shared by Cooke and the others who created five-movement performance scores from the sketches (see Figure 1.2): duty to Mahler and his symphonic legacy, but also duty to a Mahler-loving public that deserves to hear

[30] 'Q&A mit Adam Fischer', YouTube video uploaded by Tonhalle Düsseldorf, 08/04/2020: https://www.youtube.com/watch?v=LVeCbpNzgyI.
[31] 'Tippett The Rose Lake & Mahler Symphony No 10 – Sir Simon Rattle/London Symphony Orchestra', YouTube video uploaded by London Symphony Orchestra, 22/04/2018: https://www.youtube.com/watch?v=XoumZ8i4rLM. Interval discussion begins at 01:10:30.
[32] Alma Mahler, Preface to *Gustav Mahler: zehnte Symphonie, Faksimile-Ausgabe* (Hamburg, Vienna: Paul Zsolnay, 1924).

the composer's last musical thoughts. Cooke refused to call his version a 'completion', insisting that only Mahler himself could do that.[33] He claimed to have added 'nothing of consequence' to the music, professing his confidence that what 'we shall hear [is] something varying between eighty and a hundred percent' fully Mahler.[34] He did, however, admit to 'a little conjectural filling-out of the music and a lot of conjectural orchestration' (note the separation of 'the music' and 'orchestration').[35] Yet, in spite of Cooke's discomfort with the term 'completion', completion was exactly the aim: if not to 'complete' the symphony, then to complete the performing canon of Mahler's symphonies. Cooke's stance has been shared by many of the principal commentators on the afterlife of the sketches. Frans Bouwman, who has undertaken extensive scholarly work on both the sketches and various completions, writes that 'an editor has two tasks: to interpret Mahler's notation as faithfully as possible, and to orchestrate the musical material with due respect to what is contained in the manuscript'.[36] These remarks echo those of Susan M. Filler, on the importance of composer-fidelity within editing practices in the 1980s: 'today we live in an age of musicological purism, in which editors are educated to remember that they would have no function if the composer did not give it to them, and that due respect should therefore be paid to the composer's text'.[37] Indeed, Cooke has been widely praised for his 'respect' for the sketches (and, by extension, for Mahler); other performing versions of the symphony have long been held up against his benchmark and, indeed, used as negative points of comparison to reinforce the primacy of Cooke's work. A passage from the preface to the second edition of Cooke's score, written by his collaborators Berthold Goldschmidt, Colin Matthews, and David Matthews, is indicative: '[Clinton] Carpenter ventures far more recklessly into the

[33] Cooke, 'The History of Mahler's Tenth Symphony' (1975), in *Performing Version,* xvi.
[34] Cooke, 'Mahler: A Reconstruction of the Tenth Symphony', *Radio Times,* 15 Dec, 1960, 20.
[35] He continues: 'I was able to do [so] only by thinking myself into Mahler's mind and, from my knowledge of his style, trying to divine his intentions'.
[36] Frans Bouwman, 'Mahler's Tenth Symphony: rediscovered manuscript pages, chronology, influences and performing versions', in *Perspectives on Gustav Mahler,* ed. Jeremy Barham (Aldershot: Ashgate, 2005), 474.
[37] Manuscript and Performing Versions of Mahler's Tenth Symphony', in *Fragment or Completion? Proceedings of the Mahler X Symposium, Utrecht 1986,* ed. Paul Op de Coul (Rijswijk: Nijgh & Van Ditmar Universitair, 1991), 36-50: 48.

dangerous territory of pastiche composition, a territory in which Cooke, as a responsible purist, exercised special caution'.[38]

Version	**Dates**	**Publisher**	**Notes**
Deryck Cooke *with Berthold Goldschmidt, Colin Matthews, and David Matthews*	1960 1976, rev. 1989	Faber	Three editions
Joe Wheeler	1953-1965	Associated Music Publishers	Four editions
Clinton Carpenter	1949-1966	Belwin Mills	Six editions
Hans Wollschläger	[1959]	unpublished	Withdrawn 'under the influence of Erwin Ratz'[39]
Remo Mazzetti, Jr	1985, rev. 1997	Associated Music Publishers	Two editions
Rudolf Barshai	2000	Universal Edition	
Giuseppe Mazzuca / Nicola Samale	2001	unpublished	
Michelle Castelletti	2012	Universal Edition	're-creation' for chamber ensemble
Luís Carvalho	2012, rev. 2013-14	unpublished	Described as a 'reinvention of the draft'
Yoel Gamzou	2016	Schott	
Kenzaburo Kakamu	2018	self-published, available on IMSLP	
Frédéric Chaslin	2018	unpublished	Linked to his novel, *On achève bien Mahler* (2017)

Figure 1.2: List of five-movement performing editions of Mahler's Tenth Symphony, up to 2018.

[38] Goldschmidt, Matthews, and Matthews, 'Preface to the second edition', in *Performing Version*, xi.
[39] See Frans Bouwman, 'Unfinished business: Editing Mahler 10', *The Musical Times,* 142/1877 (2001), 43-51: 43.

For Jack Diether, founder of the New York Mahlerites, however, an open-minded approach to the symphony's various completions would ultimately benefit the Mahler-lover, and he encouraged more to be produced: 'these are all valid approaches to Mahler's last, tragically uncompleted work, which every Mahlerite should learn by heart, and then evolve, in his own mind, his own individual, personally valid Tenth Symphony'.[40]

For most of those listed in the table, engaging with the sketches had ultimately been a labour of love. That two of the best-known versions were completed by amateurs, who invested decades of their spare time to their Mahlerian pursuit, speaks to this: Clinton Carpenter (1921-2005) worked for seventeen years on his 'interpretation' of Mahler's Tenth while working as an insurance underwriter by day;[41] and Joe Wheeler (1927-1977) was a civil servant who split his spare time between performing with brass bands and completing Mahler.[42] While most of the others are music professionals, several among them have spoken of their obsession over many years with the sketches. The young Israeli-American conductor Yoel Gamzou (b. 1988) begins the programme note to his 2016 version as follows: 'Between the years 2003 – 2010 and ultimately until 2016, I dedicated a large portion of my life to a project which, in many ways, is much more than a project. During those years, I was literally living for and through this incredible, humbling mission'.[43] Meanwhile, the French conductor Frédéric Chaslin (b. 1963) was so completely under the spell of the sketches that he both created his own performing version of the symphony and wrote a novel – *On achève bien Mahler* – in which the spirit of Mahler haunts the protagonist (a conductor working Mahler's old job in Vienna) and encourages him embark on a journey of self-discovery that involves working on completing the Tenth Symphony.[44]

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[40] Diether, 'A Personal History of Mahler's Tenth', in *Fragment or Completion?*, 97-105: 105.
[41] Andrew L. Wang, 'Obituary: Clinton A. Carpenter', *Chicago Tribune,* 28 December 2005. Carpenter's papers are held in the Archives & Special Collections Library at Vassar College, New York.
[42] Eric Halfpenny, 'Obituary: Joseph Wheeler, 1927-1977', *The Galpin Society Journal,* 31 (1978), 142-143.
[43] Note cited from 'Mahler 10' page on Gamzou's website: http://www.yoelgamzou.com/mahler-10/.
[44] My thanks to Peter Asimov, who stumbled upon *On achève bien Mahler* (Paris: Fayard, 2017) in a Paris bookshop and brought me back a copy.

Completionism and early Mahler

The Faber score of Cooke's performing edition displays, on the inside cover, a photograph of Mahler's death mask: the mask, like the skeletal symphony, is a glimpse into the beyond – both are final, material impressions of the end of Mahler's life and music. The Sikorski score of the *Symphonic Prelude* (once believed to have been by Mahler, but now heavily disputed) likewise has Mahler's face on its inside cover. This time it's a young face, free from the visible strain of the famous later photos of the composer – Mahler before his fame, holding the secrets of his less-documented youth. Each acts as a symbol for the close intertwinement of musical and biographical threads that weave through histories of scholarly, adaptive, and performed engagements with the late and early music of canonic composers.

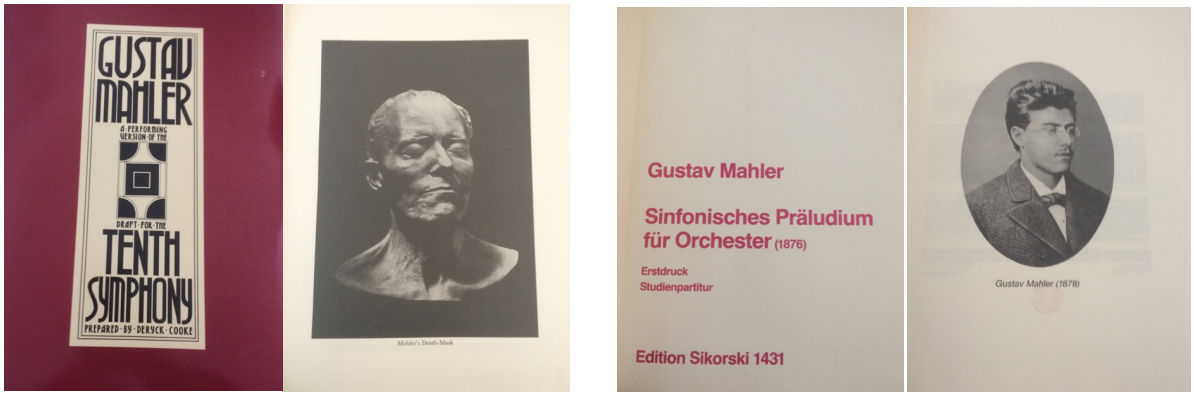

Figure 1.3: Front and inside covers of scores of a performing edition of Mahler 10, and of the spurious *Symphonic Prelude*.

In his chapter in the *Mahler-Handbuch* on works completed before the First Symphony (1888), Eckhard Roch notes that despite the scant documentary evidence available, scholars and the public remain deeply curious about the composer's formative years.[45] The lengthy exploration of Mahler's early biography by La Grange, Mitchell, and others,[46] hardly compensates for the unusual lack of surviving music from Mahler's

[45] Eckhard Roch, 'Vollendete Werke vor der *Ersten Symphonie*: *Klavierquartett, Das Klagende Lied,* Frühe Lieder', in *Mahler-Handbuch,* 154-167: 154 ff.
[46] La Grange's and Mitchell's accounts both include a fair amount of armchair psychoanalysis; on the tendency to psychoanalyse dead composers from the mid-century onwards, see Dika

youth: the earliest surviving work, the piano quartet movement, dates to 1876, when the composer was turning sixteen. The absence of truly 'early' music seems to have pushed the designation of 'early' onto the surviving compositions of the 1880s, to the extent that it typically encompasses all of the *Lieder und Gesänge*. As well as offering insights into a composer's creative development, early music can offer glimpses into paths that *might have been* taken but were not; for example, within musicology in the 1980s and 90s, a renewed interest in Webern's early sketches led Derrick Puffett to imagine, in a 1996 article, what might have happened – for the composer's future work and for the course of music history – if Webern had gone to study with Pfitzner rather than Schoenberg.[47] One example of such counterfactual thinking in relation to Mahler is the decision of Wolfgang Holzmair to record Mahler's two fragmentary settings of Heine – 'Im wunderschönen Monat Mai' and 'Es fiel ein Reif in der Frühlingsnacht' – as part of his *Mahler Album*, together with pianist Russell Ryan. Holzmair, who was introduced to the manuscripts by archivists at the Morgan Library in New York, chose to include them 'not because [he] believed they were fully valid, accomplished works' but because of the interest they offered as Mahler's only engagements with 'the great German poets'.[48] This note almost begs us to consider *what if* Mahler had set Heine, Goethe or Schiller, or later poets like Rilke or Dehmel as many of his contemporaries were doing. The case of the *Symphonic Prelude* is also worth noting here: for a short time in the late 1970s and early 80s, following an influential article by Paul Banks, it was believed that a previously unknown symphonic movement by Mahler had been uncovered, dating from his student years.[49] What is interesting, to me, is that despite a convincing case for Bruckner's authorship of the *Prelude* made by Wolfgang Hiltl in 1985,[50] and Banks's own subsequent disavowal of his Mahlerian claim for the work, an orchestral reconstruction

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Newlin, 'The "Mahler's Brother Syndrome": Necropsychiatry and the Artist', *The Musical Quarterly,* 66/2 (1980), 296-304.

[47] Derrick Puffett, 'Gone with the Summer Wind; or, What Webern Lost', in *Webern Studies*, ed. Kathryn Bailey (Cambridge: Cambridge University Press, 1996), 32-73.

[48] Wolfgang Holzmair, cited in liner booklet notes for *Wolfgang Holzmair and Russell Ryan: Das Mahler Album* (Nightingale, NC00010011, 2011), 15-16.

[49] Paul Banks, 'An Early Symphonic Prelude by Mahler?', *19th-Century Music,* 3/2 (1979), 141-149.

[50] Wolfgang Hiltl, 'SYMPHONISCHES PRÄLUDIUM: Ein vergessenes, unerkanntes Werk Anton Bruckners?', *Studien zur Musikwissenschaft,* 36 (1985), 53-85.

of the movement by Albrecht Gürsching has continued to be performed under Mahler's name into the twenty-first century.[51] The paratextual framing of the 1993 recording, by the Royal Scottish National Orchestra and Neeme Järvi, suggests a forthright attribution of the *Symphonic Prelude* to Mahler, while a glance at the liner note reveals considerable circumspection on the part of its author, Peter Franklin, who foregrounds the 'mystery' of the work's authorship.[52] The 2016 recording of the work, by the Rundfunk-Sinfonieorchester Berlin and Vladimir Jurowski, similarly credits Mahler on the cover and the track list, and includes a conductor's blurb that describes it 'the earliest surviving orchestral composition by Mahler'.[53] The liner note author for this disc, Jörg Peter Urbach, mentions musicological 'toil behind the scenes' concerning authorship, and notes that it was 'most likely written by Anton Bruckner'; nonetheless, he uses the continued attribution to Mahler in performance as precedent for him to continue doing the same.[54] It is perhaps the intrigue of the unknown early Mahler, in conjunction with the composer's sheer popularity and marketability, that keeps his name tied to even disavowed music.

Mahler's surviving early music, and even lost scores, have also appeared in later arrangements and adaptations. These include several orchestrations of the early Piano Quartet movement, perhaps in the spirit of Mahler's own orchestral expansions of chamber works by Schubert, Beethoven, and others.[55] The counterfactual possibilities of engaging with, for instance, the very idea of Mahler's lost operatic project *Rübezahl* clearly appealed to Colin Matthews, who constructed a speculative 'overture' using the

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[51] For instance, publicity material for a 2019 performance by Riccardo Chailly and the Filarmonica della Scala billed *Mahler's* Symphonic Prelude with no mention of authorial doubt.

[52] Peter Franklin, liner note for *Mahler: Symphony No. 6 / Symphonisches Praeludium* (Chandos Records, Chan 9207, 1993,), 4-5.

[53] The matter of attribution aside, Jurowski's note demonstrates an interest in issues of 'authenticity' in relation to composers' early works: his programme includes the early 'Totenfeier', which he describes as 'less accomplished for sure, but far more honest and genuine'. Conductor's blurb for *Strauss: Also sprach Zarathustra; Mahler: Totenfeier; Symphonisches Praeludium* (Pentatone, 2016) [no page numbers].

[54] Jörg Peter Urbach, 'Gustav Mahler: Symphonic Prelude in C minor', trans. Fiona J. Stroker-Gale.

[55] On Mahler's 'Retuschen', see John Williamson, 'Arrangements and "Retuschen": Mahler and "Werktreue"', in *The Cambridge Companion to Mahler*, ed. Jeremy Barham (Cambridge: Cambridge University Press, 2007), 178-199.

same title. The table below provides a brief overview of arrangements, compositional engagements, and performance editions of Mahler's early, fragmentary, and lost music.

Source work	**Year**	**Adaptation(s)**	**Year**
Piano Quartet: i) *Nicht zu schnell* (A minor)	1876	Colin Matthews: orchestration Marlijn Helder: orchestration Achim Fiedler: orchestration Luis Reichard and Patrick Leuchter, 'Sonata – Rekomposition Mahler Klavierquartett A-Moll'	2009 2011 2011 2014
Piano Quartet: ii) 24-bar fragment (G minor)		Thematised in Alfred Schnittke's Piano Quartet	1988
Piano transcription of a Symphonic Prelude in C minor, variously attributed to Mahler, Bruckner, Rott.	1876	Albrecht Gürsching: orchestration	1981
Rübezahl (operatic project; music lost; libretto extant)	1879-1983	Colin Matthews: *Overture: Rübezahl – after Mahler*	1999
Lieder und Gesänge	1880s	*All orchestrations:* Harold Byrns Colin and David Matthews Luciano Berio Eberhard Kloke Pierre Hoppé Detlev Glanert	 1969 rev. 74 1964 – 2016 1986; 1987 2011 2013 2014-15
Scherzo in C Minor and Presto in F Major	unknown	Susan M. Filler[56]	c. 1984

Figure 1.4: Arrangements and adaptations of Mahler's early, lost, and spurious music.

[56] Filler created a performing edition of these sketches, which was played at an event held by the Chicago Mahlerites. The research on which her version was based is 'Mahler's Sketches for a Scherzo in C Minor and a Presto in F Major', *College Music Symposium,* 24/2 (1984), 69-80.

Orchestrating earliness: the *Lieder und Gesänge*

Within the set of *Lieder und Gesänge*, the chronology of composition is fuzzy in places. This is not of major consequence for my purposes here, but one instance is worth noting because it implicates perceptions of the songs' 'earliness'. The 'Serenade' and 'Phantasie aus *Don Juan*' have been dated variously to 1882/3 and 1887/8: the chronology given by Fritz Egon Pamer in 1929 groups the composition of the two songs together with that 'Frühlingsmorgen' and 'Erinnerung' in 1882/3 (Hans und Grete is known to have been written earlier, in 1880);[57] this was called into question by Knud Martner's suggestion that they could have been written for inclusion in the 1887 Leipzig production of Molina's *Don Juan*.[58] The five-year gap between these various estimates saw Mahler's compositional priorities change rapidly as important new works were written, namely the *Lieder eines fahrenden Gesellen* and the First Symphony. For Donald Mitchell, the composition of the *Gesellen* cycle between the five songs of the *Lieder und Gesänge* Vol. 1 and the nine of Vols. 2-3 was important, as it placed them on either side of 'the songs with which Mahler quitted his early works and embarked upon his first period'.[59] In his view, the five songs of Vol. 1 are 'not of equal importance' to the nine *Wunderhorn* settings, and he singles out the 'Serenade' and the 'Phantasie' as being 'the slightest' of the set.[60] Whilst the dating of the songs to 1887 is now widely accepted, their associations with compositional immaturity have stuck.

The sets of orchestrations on which I focus in this chapter are not the only arrangements of the songs available. Chamber orchestrations made by employees of publishing houses in the 1910s and 20s can be heard on early recordings of select *Lieder und Gesänge*: 'Frühlingsmorgen', 'Hans und Grete' and 'Scheiden und Meiden' appear in chamber orchestra versions by Schott's Robert Heger, and 'Ich ging mit Lust' can be heard in Lothar Windsperger's orchestration.[61] As Filler has shown, these arrangements

[57] See Fritz Egon Pamer, 'Gustav Mahlers Lieder', *Studien zur Musikwissenschaft,* 16 (1929), 116-138: 116.
[58] Knud Martner and Robert Becqué, 'Zwölf unbekkante Briefe Gustav Mahlers am Ludwig Strecker', *Archiv für Musikwissenschaft,* 34/4 (1977), 287 ff.
[59] Mitchell, *Gustav Mahler: The Early Years*, 201.
[60] Mitchell, *Gustav Mahler: The Early Years*, 201.
[61] Heger's versions were published by Schott in 1927, while the Windsperger arrangement gives no publication detail. Windsperger's orchestration, was used by Grete Stückgold in 1921

were commissioned – amongst a broader selection of Mahler's symphonies and songs, and many other works of established composers – for the salon and chamber orchestra anthologies of various publishing houses.[62] The best known of these compendia is the Universal Edition *Vindobona-Collection* of modern music arranged to provide accompanimental 'mood music' for silent films.[63] Such publisher-produced chamber scorings of lieder were also used to facilitate early recordings before advances in recording technology made voice-piano recording more reliable.[64] Filler, writing in 1987, characterises the context in which these arrangers were working as 'a time of laissez-faire editorial handling of composers' texts which seems incredible to our present climate of musicological purism'.[65] While Filler's era of purism has long since loosened its grip upon the musicological establishment, it has certainly informed many of the engagements with Mahler surveyed in this chapter.

While the arrangements of the songs by Pierre Hoppé are also not included in my main case studies,[66] his score preface is worth citing here because of how he invokes ideas of earliness:

(unknown conductor and orchestra); Heger's were used by Elisabeth Rethberg in 1941 (unknown orchestra cond. Alfred Wallenstein); and presumably orchestrations by both are used by Anny Felbermayer in 1951 (with Felix Prohaska and the Vienna State Opera Orchestra). See Péter Fülöp and Zoltán Roman, 'The Discography of Gustav Mahler's Works: Mahler-Discs', *Studia Musicologica Academiae Scientiarum Hungaricae,* 26 (1984), 219-418: 239. See also the discography of Mahler's early music compiled by Paul Banks: 'Mahler in Context – Early Recordings, 1903-1939', published online: https://pwb101.me.uk/mahler-in-context-early-recordings-1903-1939/; and Banks's exhaustive catalogue of early printed editions on the Mahler Catalogue page: https://www.mahlercat.org.uk/Pages/LUG/LuGCollections.htm.

[62] Susan M. Filler, 'Popular arrangements of the music of Gustav Mahler', in *Atti del XIV Congresso della Società Internazionale di Musicologia: Trasmissione e Recezione delle Forme di Cultura Musicale,* ed. Angelo Pompilio et al, (Torino: EDT, 1990, vol. 1), 568-92: 569-70.

[63] None of the *Lieder und Gesänge* are included in the *Vindobona* arrangements, but Mahler's songs are represented there through Franz Eber's chamber orchestrations of 'Rheinlegendchen' and 'Von der Jugend', along with five symphonic movements. On the collection and its circulation of musical modernism, see Francesco Finocchiaro, 'The *Vindobona Collection* of the Universal Edition', *Music and the Moving Image,* 9/3 (2016), 38-56.

[64] Laura Tunbridge notes that the advent of electrical recordings in the late 1920s allowed lieder singers to 'finally get rid of the orchestral accompaniments to which they had previously had to resort'. See *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (Chicago: University of Chicago Press, 2018), 55.

[65] Filler, 'Popular arrangements', 573.

[66] Hoppé's versions are dynamic and exciting, but they do not display the same type of engagement as do the 'historically informed' versions I examine in this chapter.

> The quasi orchestral contrasts in the piano writing which were also indicated by the 20-year-old Mahler in his interpretation markings proved to be important points of reference in my work and prevented the sophisticated, sensitive and unusual texture of the music from becoming unnecessarily cumbersome (with extra octaves, for example). […] My choice of instruments was oriented on the instrumentation of *Pierrot Lunaire* by Arnold Schönberg, who was a fervent admirer of Mahler's music. These instruments were joined by the accordion, which Gustav Mahler himself learned and played as a child.[67]

Hoppé's introduction resonates with that of the near-contemporaneous arrangement of selected songs made by Eberhard Kloke in 2011, under the title *Sieben frühe Lieder*.[68] I will turn to Kloke's version at greater length towards the end of this chapter, but for now, a quote from his preface will do: 'It should be emphasised that Mahler's musical language and compositional substance became apparent in many different characteristics at a very early stage – already in the late 1880s and early 1890s. I consider most of the early songs, therefore, to be paradigmatic of his entire compositional oeuvre'. Both Kloke and Hoppé make a point of emphasising that the songs are a) early and b) representative of Mahler's mature style. But Kloke's note of the 'very early' songs and Hoppé's mention of 'the 20-year-old Mahler' are both misleading at face value, as the composer was closer to thirty when the bulk of the songs were written. Juvenilia these songs are not, but on the basis of their broad reception, one would be forgiven for thinking they are. The descriptor added to the set's title when Universal Edition acquired joint distribution rights from Schott in 1913 – *Lieder und Gesänge aus der Jugendzeit* – has undoubtedly contributed to this perception for much of the century since.[69] Indeed, of the later orchestrations of the songs, one retains the 'Aus der

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[67] Hoppé, 'Preface', trans. Rosemary Bridger-Lippe, *Gustav Mahler: 14 Lieder und Gesänge aus der Jugendzeit, für hohe Singstimme und Ensemble bearbeitet von Pierre Hoppé* (Vienna: Universal Edition, 2013), xii. The instrumentation is: Flute (doubling piccolo and alto), clarinet in B-flat (doubling bass and basset horn), extensive percussion (crotales, glockenspiel, vibraphone, timpani, woodblock, rute, triangle, bells, various cymbals, tam-tam, tambourine, various drums), accordion, piano, violin, viola, and cello.

[68] Eberhard Kloke, *Gustav Mahler: Sieben frühe Lieder. Transkription als komponierte Interpretation für Sopran und Orchester von Eberhard Kloke* (Vienna: Universal Edition, 2012).

[69] A quick experiment on Google showed that all but one first-page search result for the phrase 'Mahler Lieder und Gesänge' had the 'Jugendzeit' addition included. During this search I

Jugendzeit' title (Matthews), while others are titled *Frühe Lieder* (Berio, Kloke). The framing of the songs in the introductory notes by Kloke and Hoppé takes advantage of two major, and apparently contradictory, appeals of the songs: that they offer an insight into the creativity of Mahler's youth, and that they are under-performed mature songs worthy of greater acclaim within his oeuvre.

The other set of orchestrations that requires mention here is that by Harold Byrns,[70] who was part of the artistic emigré network of mid-century Los Angeles, and the friend of Alma Mahler-Werfel who convinced her to give Cooke's performing version of the Tenth Symphony a chance. Byrns is undoubtedly best known for his advocacy for Cooke's version, but he was also active as a conductor, transcriber (producing piano transcriptions of Gustav's symphonies for Alma), and editor (he was involved in early critical edition work begun in 1960 by the International Gustav Mahler Society).[71] Byrns arranged six of the *Lieder und Gesänge* in 1969 (revised in 1974), fulfilling a commission from Dietrich Fischer-Dieskau. Two of the arrangements are dedicated to the singer, and two others to La Grange.[72] Reviews of Byrns's versions have been mixed: while some have commended 'skilful and convincing' orchestrations, others have disparaged 'clean, artistically unambitious instrumentation exercises'.[73] This early set of orchestrations achieved relatively wide circulation, perhaps because of Byrns's high status within the American Mahler establishment and the fact that Mahler-Werfel clearly trusted his opinion about posthumous adaptations of Mahler's music.

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noticed that, at the time of writing, the Oxford Lieder song database (the second result on my Google page after the Wikipedia entry) gave the 'Jugendzeit' title along with '1880' applied to the main page for the collection, which further associates the songs with earliness (only one song was written in 1880, and eleven of the fourteen were 1887-91). See 'Lieder und Gesänge aus der Jugendzeit (1880)', Oxford Lieder song database: https://www.oxfordlieder.co.uk/song/1975.

[70] Born Hans Bernstein in Hanover, 1903.

[71] Information about Byrns's life and work can be found in Peter Schulze, 'Byrns, Harold', in *Hannoversches Biographisches Lexikon,* ed. Dirk Böttcher et al. (Hanover: Schlütersche, 2002), 82.

[72] La Grange's liner notes for the Sinopoli recording note that 'Nicht wiedersehen' and 'Selbstgefühl' are dedicated to Fischer-Dieskau and 'Um schlimme Kinder artig zu machen' to La Grange, while the copy of 'Zu Straßburg auf der Schanz' in La Grange's Mediathèque notes that song's dedication to La Grange.

[73] Michael Kennedy, 'Review of Sinopoli, Mahler Symphony 2; Symphony 5; Lieder und Gesange', *Gramophone*, September 1986: https://www.gramophone.co.uk/review/mahler-symphony-no-2-lieder; second quote: Mathias Hansen, 'Die Lieder', in *Mahler-Handbuch,* ed. Sponheuer and Steinbeck, 168-216: 180.

Indeed, it is worth noting in brief that, of the six arrangements of the *Lieder und Gesänge*, four have links to a 'custodian' of Mahler's legacy – a person or establishment with claims to institutional authority. In addition to Byrns's association with Mahler-Werfel, Berio's two sets of arrangements were commissioned by La Grange; the Matthews brothers' were closely involved with the British Mahler establishment of the mid-late century, most notably via Cooke and the Tenth Symphony efforts; and five of Hoppé's orchestrations were commissioned by Universal Edition – the publishing house that has, more than any other, promoted its Mahlerian pedigree.[74] This context brings us back to parallels with the case of the Tenth Symphony: in both instances we see abundant links between later creative engagements with the composer's music and appeals, of one type or another, to either Mahler's own authority or to that of those instrumental in fashioning his legacy.

[74] UE's latest 'Gustav Mahler' brochure, from 2019, is 24-pages long and details their long association with the composer and his music. Hoppé initially scored the nine *Lieder und Gesänge aus Des knaben Wunderhorn* for a concert marking both the centenary of Mahler's death and the fiftieth anniversary of the opening of the Strasbourg Auditorium; he later supplemented the nine *Wunderhorn* settings with arrangements of the earlier five songs, 'at the request of Universal Edition'. See Hoppé, Preface.

Arranger	Mahler 'custodian'	Nature of link
Byrns	Alma Mahler-Werfel	Friends; Byrns influential in gaining authorisation from Mahler-Werfel for Cooke's score.
Berio	La Grange	Commissioner of Berio's first set; dedicatee of his second set; possible source of inspiration.
Matthews	British Mahler establishment (Cooke/Mitchell)	Key players in Tenth Symphony revisions; scholarly collaborators with Mitchell.
Hoppé	Universal Edition	Commissioned completion of Hoppé's set.
Kloke	*No apparent links*	
Glanert	*N/A – independent commission*	

Figure 1.5: Links between arrangers and 'custodians' of Mahler's legacy.

Ideas of 'Historically Informed Arrangement'

The back-and-forth genesis between the voice-piano and voice-orchestra versions of Mahler's post-1892 songs is indicative of his open-minded approach to song composition, in which he would sanction multiple, equally viable performance versions of the same song.[75] As such, when any Mahler song is heard in full orchestral splendour, it might reasonably be assumed that the orchestration was, like the other constituent features of the song, by Mahler. It also follows that it *is possible* to orchestrate Mahler's voice-piano songs in a manner that might be considered 'authentically' Mahlerian, because he had his own orchestral song idiom that can be used as a model – unlike the other main composers examined in this thesis (Schubert, Schumann, and Brahms),

[75] Generally speaking, Mahler would write the piano song first, then orchestrate it soon after, before returning (more often than not) to revise the piano version. See Peter Revers, 'Das Verhältnis zwischen Klavier- und Orchesterlied bei Mahler', in *Mahlers Lieder* (Munich: Beck, 2000), 43-48. His open-minded attitude to performance versions extended to the gendering of singing voices in *Des knaben Wunderhorn* and *Das Lied von der Erde.* In an extreme example, the orchestral draft of the third song of *Das Lied von der Erde* specified its forces as 'Tenor or Soprano and Orchestra or Piano'. See Stephen Hefling, 'Das Lied von der Erde: Mahler's Symphony for Voices and Orchestra—or Piano', *The Journal of Musicology*, 10/3 (1992), 293-341: 295.

none of whom worked with the genre of orchestral song.[76] Of course, any claims to 'faithful' or 'authentic' orchestration fall short of being either, as Mahler never orchestrated these early songs himself. The claims of fidelity and authenticity that abound in arrangements and completions of composers like Mahler resonate strongly with the lexicon familiar from 'historically informed performance' (HIP) discourse. Here and through the case studies, I will suggest that 'historically informed arrangement' (HIA) is a productive lens through which to view arrangements like the *Lieder und Gesänge* orchestrations by Matthews, Glanert, Berio, and Kloke. It is a broad and useful concept that encompasses both the dogmatism and the playfulness found in examples of HIP practice. My definition of 'historically informed arrangement' is fairly literal, encompassing any arrangement that engages with historical information relating to the source material and the source composer (beyond the notes of the source score, that is). The term obviously plays on HIP, a realm with which it shares many parallels; but while HIP sits between musicology – where its theoretical work has decades of momentum – and performance – where attempts at, variously, sonic exhumation and playful rehabilitation are brought to life – there has been no such discourse that addresses arrangements which aim, say, to orchestrate Schubert songs as Schubert would have done himself. Following the landmark criticisms of Richard Taruskin,[77] a shift was made within the 'early music' performance sphere from the widespread use of the term 'authentic performance' to the less-authoritative 'historically informed'; I believe such a distinction could be immensely fruitful for future discourse on arrangements, where 'authenticity' discourse remains widespread.[78]

As far as I have found, the term 'historically informed arrangement' is not widely used. It appears from time to time in reference to the work of the Harmoniemusik ensemble Boxwood & Brass, founded in 2013 and co-directed by the performer-scholars

[76] It is also important to note the different statuses of these composers in relation to the developing genre of the orchestral song, which gained momentum after the deaths of Schubert and Schumann. Brahms orchestrated a handful of Schubert songs, but never his own.
[77] Compiled in *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1997).
[78] For instance, the promotional note for Weinberger's score of the Matthews *Lieder und Gesänge* remarks upon their 'authentic' Mahler arrangements; the term is used widely (and favourably) to describe orchestrations – in particular – of lieder dating from the later twentieth century onwards.

Robert Percival, Emily Worthington, and Anneke Scott.[79] The ensemble foregrounds their 'in-depth scholarly research into style and repertoire', and this repertoire includes eighteenth- and nineteenth-century arrangements for Harmonie of now-canonic works,[80] and 'new arrangements made for the group in the best historical traditions', alongside lesser-known European band music written for the ensemble.[81] Percival, who plays historical bassoon in the ensemble, is responsible for creating the new arrangements, and his scholarly impetus is clear through his stated aim that his arrangements will 'further the understanding of the historical activity of Harmoniemusik'.[82] David Wyn Jones has written that Percival's arrangements are 'much more than an antiquarian historical exercise: [they] opens our ears to new perceptions of the music'.[83] To get a sense of 'historically informed' creative practices beyond performance, it is worth expanding from arrangement to related practices. 'Historically informed improvisation' is used widely – a master's degree is offered in this specialism by the Schola Cantorum Basiliensis – while the related term 'historically inspired improvisation' has been explored critically by Bert Mooiman and Karst de Jong as an alternative to the 'Urtext paradigm' that they believe still pervades all aspects of musical performance.[84] 'Historically informed composition' is in wider circulation still. HIC is the topic of extensive work by music theorist Vasili Byros, who composes as part of his

[79] For instance, see fortepianist John Irving's description in 'A world premiere performance', posted on Irving's website 3 June 2014: https://johnirvingfortepianist.wordpress.com/2014/06/03/a-world-premiere-performance/. The term HIA is not, as far as I can find, used by the ensemble itself, although their website makes clear that their work is deeply rooted in 'historically informed practice'.

[80] For instance, Beethoven-Czerny; Mozart-Stumpf; Rossini-Sedlak – a list can be found on their website.

[81] 'Biography' page on *Boxwood & Brass* website: http://www.boxwoodandbrass.co.uk/about-us#/about.

[82] 'Boxwood & Brass arrangements by Robert Percival', list on the repertoire page of the ensemble's website: http://www.boxwoodandbrass.co.uk/programmes.

[83] David Wyn Jones, 'Beethoven's Seventh Symphony and Harmoniemusik: Recovering a Lost Soundscape', guest blog post on *Boxwood and Brass* website, 20 Jan 2017: http://www.boxwoodandbrass.co.uk/boxwoodandbrassblogs/2017/1/20/recovering-a-lost-soundscape.

[84] See 'Early Music Instrumental Improvisation / Historically Informed Improvisation', online course overview on the Fachhochschule Nordwestschweiz website: https://www.fhnw.ch/de/studium/musik/schola-cantorum-basiliensis/master-of-arts-in-spezialisierter-musikalischer-performance/alte-musik-impro; see Mooiman and de Jong, 'Historically Inspired Improvisation', *Arts and Humanities in Higher Education* (Digital Special Issues, August 2016).

scholarly work in order to demonstrate paradigms in eighteenth-century composition (he is also developing pedagogical theories under the umbrella of 'historically informed theory').[85] William Drabkin, who now practices HIC with unfinished works from repertoires that he once studied as an analyst, carefully differentiates HIC from 'pastiche' composition: in relation to his 'completions' of Mozart sonata fragments, Drabkin suggests that 'a 'historically informed' Mozart completion should […] be asking the listener to accept it as a work that is somehow different from what comes before and adds to our idea of Mozart'.[86] We might also think of Kevin Korsyn's recent work on the unfinished Contrapunctus of Bach's *Art of Fugue*, upon which he suggests new light may be shed by 'immersing ourselves in Bach's craft and trying to complete the piece'.[87] This seems to recall earlier models of academic musicology when, as Kofi Agawu tells us, 'composing was central to the work of analysts' – he mentions that for submissions of analytical work for the journal *Perspectives of New Music* in its early decades, authors were 'encouraged to offer his or her own recomposition of the composition analysed'.[88] Indeed, in a survey of 'Musicology in Great Britain (1982-1985)', Barry Cooper noted the continuing importance of 'reconstructive musicology' (citing Brian Newbould's scholarly-informed Schubert completions as a 'major recent achievement'):

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[85] See Byros, 'Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach', *Music Theory Online*, 21/3 (2015); and 'Thinking in Bach's Language, Teaching in His Shoes: How the Thomaskantor Structured my Syllabus as a Modern-Day Notenbüchlein or Zibaldone', *Bach,* 49/2 (2018), 175-204. Important precedent for Byros's work is that of Robert Gjerdigen.

[86] Cited in Luka Lah, 'Continuing where Mozart left off: An interview with William Drabkin', *Music Haven* blog, 12 Dec 2020: https://www.musichaven.co.uk/post/continuing-where-mozart-left-off-an-interview-with-william-drabkin.

[87] Kevin Korsyn, 'At the Margins of Music Theory, History, and Composition: Completing the Unfinished Fugue in *Die Kunst der Fuge* by J. S. Bach', *Music Theory and Analysis,* 3/2 (2016), 115-144. Korsyn's work is discussed in Alan Howard, 'Editorial' for *Early Music,* 47/4 (2016, 453-454) in which he considers the difference between the 'completion' of masterworks under the ideology of '19th-century cult of genius, as retrospectively applied to Bach', and the 'reconstruction' practices that are common to early music studies. This issue of *Early Music* contains articles that propose new modes of reconstruction by Hector Sequera ('Reconstructing William Byrd's consort songs from the Paston lutebooks: a historically informed and computational approach to comparative analysis and musical idiom', pp. 455-477) and Zoltán Göncz, ('In search of the lost parts of Bach's cantata *Singet dem Herrn ein neues Lied* (BWV190)', pp. 515-532).

[88] Kofi Agawu, 'How we got out of analysis, and how to get back in again', *Music Analysis,* 23/23 (2004), 267-286: 276.

> This type of 'reconstructive' musicology requires a mixture of diverse skills – a combination of careful scrutiny of fragmentary source material, a keen analytical eye so as to know what the composer might and might not have done, and a high level of ability at traditional 'style composition' which British universities still regard as important.[89]

Alongside Newbould's 'Schubert 10' (amongst others), Cooper's own work on 'Beethoven 10' sparked scholarly controversy in the mid-late 1980s, notably ferocious critique from Robert Winter for the *'Ersatz* authenticity' with which he produced his performing edition.[90] Then there is the 'performing version' of 'Beethoven's Sixth Piano Concerto' completed by Nicholas Cook and Kelina Kwan in 1987 following extensive scholarly work on the sketch material.[91] Cook notes that the version 'does not aim at authenticity (in the sense of realising Beethoven's intentions) but aims simply to create a performable movement with the minimum of editorial material'.[92] And of a similar generation of British musicologists is Robert Orledge, who, since retiring from his academic post in 2004, has 'become a "creative musicologist", completing the unfinished theatrical and other projects of Debussy'.[93] Projects that aim towards the 'completion' or reconstruction of unfinished works are intricately bound up with the issues of authenticity and creativity at the heart of HIP debates – but they are rarely spoken of in such terms. A recent exception is in an *Early Music* editorial by Alan Howard, who writes that practices of early music score reconstruction come 'into contact with the broader aims of historically informed performance, which arguably always involves the creative

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[89] In *Acta Musicologica,* 58/1 (1986), 1-8: 2.
[90] Robert Winter's review of the published score criticises Cooper for 'asking both the mass public and the scholarly communities to buy on faith into his brand of *Ersatz* authenticity', see 'Review: *Symphony No. 10: First Movement*', *Notes,* 51/4 (1995), 1459-1461: 1461. The rest of the debate spanned Cooper, 'Newly Identified Sketches for Beethoven's Tenth Symphony', *Music & Letters,* 66/1 (1985), up to Cooper and Winter, 'Correspondence: Beethoven's Tenth Symphony', *Journal of the Royal Musical Association*, 117/2 (1992).
[91] See Nicholas Cook, 'Beethoven's unfinished piano concerto: a case of double vision?', *Journal of the American Musicological Society,* 42 (1989), 338-74.
[92] Cook, notes on 'Piano Concerto No. 6 in D, Hess 15 (1815) First movement, Performing edition by Prof. Nicholas Cook', cited on the blog site *Unheard Beethoven*: https://unheardbeethoven.org/search.php?Identifier=hess15.
[93] Biography on Orledge's website: https://www.robertorledge.co.uk/biography.

interpretation of notational systems that only partially encode the music they transmit'.[94]

Central to my conception of HIA is that while it can be literalistic and 'authenticity'-driven, it can also be playful and subversive – indeed, often these dimensions co-exist.[95] All the examples of 'historically informed' orchestrations of early Mahler examined in this chapter allow music to be heard afresh, and even, to borrow Nick Wilson's term, to be 'reenchanted', exemplifying the capacity arrangers – like early music performances – have to allow audiences to 'discover "old" music, as if for the first time'.[96] I also take seriously the passion and commitment – the love for the source music – that animates these arrangements.

Finally, before moving onto my series of case studies, I will now introduce my visual method for comparing multiple arrangements of a single source work, by way of a brief consideration of wider musicological issues of texture and timbre – dimensions which have long been implicated in discussions of Mahler's music.

Visualising Orchestration

The reception history of Mahler's later *Wunderhorn* songs demonstrates that, while they exist in both voice-piano and voice-orchestra versions, they have long been considered primarily as orchestral songs that reach beyond the scope of the voice-piano lied tradition. La Grange, for instance, has written that they are 'so thoroughly orchestral in conception that they lose a great deal when accompanied on the piano', and that, despite 'Mahler obviously intend[ing] them to be an alternative original', they must have been written with the orchestra in mind and that the 'the piano will always remain a poor substitute'.[97] Similar perspectives are commonplace with regard to the *Rückert Lieder* and *Kindertotenlieder*: in a 2015 review of a Wigmore Hall recital by Waltraud Meier and Joseph Breinl, musicologist Mark Berry was 'not convinced that

[94] Howard, 'Editorial', 454.
[95] On such a co-existence within HIP, see for instance John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002).
[96] Wilson, *The Art of Re-enchantment: Making Early Music in the Modern Age* (Oxford: Oxford University Press, 2014).
[97] *HLG2*, 731; 734.

Mahler's songs, where orchestral versions exist, are best served by the piano; regardless of what actually came first, the "accompaniments" sound as if conceived with something close to *Klangfarbenmelodie* in mind'.[98] Critics of Mahler's time had mixed opinions, some demonstrating the longevity of this preference: Karen Painter has noted that it was the orchestral version of the *Kindertotenlieder,* not the piano version, that critics praised for its intimate expressivity.[99] For others, criticisms of Mahler's orchestral songs were aligned with the well-known criticisms of his symphonies: the 'fiercely anti-Semitic' Rudolf Louis, for example, believed an orchestral accompaniment to 'represent a danger for a purely lyrical text', continuing: 'the temptation now is to lay more stress upon superficialities such as illustrative tone-painting, pure sound effects and the like'.[100] It was Mahler's perceived over-investment in exploring orchestral textures and timbres that led to some of the most vehement criticisms of his 'degenerate' style and inability to handle large-scale symphonic forms, as Painter has documented at length.[101] Mahler's use of texture and timbre was later central to his critical rehabilitation, not least through its role as an important dimension of Adorno's material theory of form; since then, this theme has been explored and integrated into the analyses and interpretations of many scholars.[102] However, by far the majority of musicological literature that incorporates aspects of a work's orchestration situates it as one parameter of many, integrating textural and timbral concerns into the usual methods for harmonic and structural analysis. Mahler's vociferous critics did not exist in a vacuum: a long tradition of German musical thought had created a firm hierarchy

[98] Berry, 'Review: Maier/Breinl – Mahler and Wagner, 15 December 2015', post on *Boulezian* blog: http://boulezian.blogspot.co.uk/search?q=waltraud+meier.
[99] Painter, 'Genre and Aesthetics in the Lied around 1900: The Reception of Mahler's *Kindertotenlieder'*, in *Gustav Mahler und das Lied*, ed. Bernd Sponheuer and Wolfram Steinbeck (Frankfurt: Lang, 2003), 89-102.
[100] Cited from *HLG2*, 734.
[101] See Painter, 'The Sensuality of Timbre: Responses to Mahler and Modernity at the *Fin-de-siècle*', *19th-Century Music,* 18/3 (1995), 236-256.
[102] Theodor W. Adorno, *Mahler: A Musical Physiognomy,* trans. Edmund Jephcott (Illinois: Chicago University Press, 1996); for an example of relevant post-Adornian writing see, most prominently, John J. Sheinbaum, 'Adorno's Mahler and the timbral outsider', *Journal of the Royal Musical Association,* 131/1 (2006), 38-82.

between highly-valued musical 'depth' and secondary 'surface' concerns, as Holly Watkins has demonstrated.[103]

As Emily I. Dolan and Alexander Rehding put it, the long-held perception of orchestration is as 'a color, a *Klangfarbe,* added later to the prior contrapuntal line-drawing of the musical structure'.[104] In stronger terms, Meghan Goodchild and Stephen McAdams perceive orchestration to be a 'victim' of the long-held belief that 'music's essential identity resides in its pitch and rhythms'.[105] In his influential theoretical work, Leonard B. Meyer distinguished between 'primary' and 'secondary' musical parameters (terms which he claims to be 'value-neutral' in his abstract usage, but which could readily take on hierarchical connotations in specific contexts); the examples Meyer gives of 'secondary' parameters are tempo, dynamic, timbre, and sonority.[106] Building upon Meyer's work for his investigation of closure and secondary parameters in Mahler's music, Robert G. Hopkins suggested that 'the decline of tonal syntax in the music of the late nineteenth and early twentieth centuries should be matched by a concomitant increase in the importance of secondary parameters'.[107] Indeed, generally speaking, more attention has been paid to texture and timbre in studies of contemporary music and popular music, where several edited volumes and special journal issues have addressed key topics directly.[108] The wider underappreciation of these parameters within musicology has begun to be addressed recently; a good impression of the current state of the field can be found in the compendium of

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[103] Watkins, *Metaphors of Depth in German Musical Thought: From ETA Hoffmann to Arnold Schoenberg* (Cambridge: Cambridge University Press, 2011); see also commentary in William Drummond, '*Nebenstück,* Noise, and the Meanings of Medium', in *Arrangement, Listening, and the Music of Gerard Pesson,* 67-120.

[104] Emily I. Dolan and Alexander Rehding, 'Timbre: Alternative Histories and Possible Futures for the Study of Music', in *The Oxford Handbook of Timbre,* ed. Dolan and Rehding (New York: Oxford University Press, 2018-), online advance edition, unpaginated.

[105] Meghan Goodchild and Stephen McAdams, 'Perceptual Processes in Orchestration', in *The Oxford Handbook of Timbre,* online advance edition, unpaginated.

[106] Meyer contends that the material relationships within 'primary' parameters – melody, harmony, rhythm – are 'governed by syntactic constraints', whereas the material of 'secondary parameters' cannot easily be 'segmented into proportional relationships'. Leonard B. Meyer, *Style and Music: Theory, History, and Ideology* (Chicago: University of Chicago Press, 1996), 14.

[107] Robert G. Hopkins, *Closure and Mahler's Music: The Role of Secondary Parameters* (University of Pennsylvania Press, 1990), 1.

[108] Robert Fink, Melinda Latour, Zachary Wallmark, eds., *The Relentless Pursuit of Tone: Timbre in Popular Music* (New York: Oxford University Press, 2018); Megan Lavengood, *A New Approach to the Analysis of Timbre* (PhD Diss., City University of New York, 2017).

approaches that make up the *Oxford Handbook of Timbre*, co-edited by Dolan and Rehding.[109] In their introduction, they take up Guido Adler's assertion, in 1885, that 'instrumentation must be examined, that is, the way in which the instrumental sound-groups and -bodies are united and separated, contrasted, and blended'; Dolan and Rehding, along with several other contributors, historicise their approaches through recourse to the foundational work of Hermann von Helmholtz.[110] Other essays in the volume demonstrate that attention is being paid to the aesthetic, historical, and analytic possibilities of the further study of timbre.

If the literature on these 'secondary parameters' remains scant, there has been even less done to bring the historical-theoretical study of orchestration to bear on orchestration as an adaptive practice. A few exceptions are worth noting: Jeffrey DeThorne has analysed Schoenberg's orchestrations of Bach's 'St. Anne' Fugue and Brahms's Piano Quartet Op. 25 in the context of the composer's contemporaneous writings on orchestration and (often in opposition to) his 'original orchestral works';[111] another article by DeThorne harnesses, for an analysis of Berg's orchestration of his *Seven Early Songs*, the Adornian notion of 'phantasmagoria' as developed in his critique of Wagner's orchestration – that is, the dissolving of individual instrumental colours into a homogenous textural 'blend' that obscures the human labour that produced it.[112] Elsewhere, Stephen McAdams uses frameworks from music psychology to compare listener perceptions of Bach's 'Ricercar' and Webern's instrumentation of it.[113]

Dolan has situated texture and timbre as important musical elements through which to understand Haydn's reconfigurations of the symphony in the eighteenth

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[109] There has been sporadic earlier interest in timbre, often in studies that note the absence of existing literature, make a small in-road into a particular element of the topic, and then fall into relative musicological obscurity (eg. Robert Cogan, 'Toward a Theory of Timbre: Verbal Timbre and Musical Line in Purcell, Sessions, and Stravinsky', *Perspectives of New Music,* 8/1 [1969], 75-81).

[110] Guido Adler, 'Umfang, Methode, und Ziel der Musikwissenschaft', *Vierteljahrsschrift für Musikwissenschaft* 1 (1885), 6-7, cited in Dolan and Rehding, 'Timbre: Alternative Histories', online advance edition, unpaginated.

[111] Jeffrey DeThorne, 'Colorful Plasticity and Equalized Transparency: Schoenberg's Orchestrations of Bach and Brahms', *Music Theory Spectrum,* 36/1 (2014), 121-145.

[112] DeThorne, 'Absolute Color, Fluctuating Mischfarben, and Structurally Functional "Gypsy" Orchestration', *Journal of Music Theory,* 57/2 (2013), 193-243.

[113] McAdams, 'Perspectives on the Contribution of Timbre to Musical Structure', *Computer Music Journal,* 23/3 (1999), 85-102.

century. Her book, *The Orchestral Revolution: Haydn and the Technologies of Timbre*, analyses 'the transformation of the orchestra from an ensemble that was heard as powerful, but sometimes blunt and indelicate, into a diverse musical community in which each instrument has its own character and identity'.[114] Case studies of Haydn's expositions demonstrate that processes of instrumental accumulation can have structural ramifications for symphonic progression just as significant as harmonic, thematic, and melodic concerns. Dolan uses graphs to visualise these processes, explaining that 'these gestures become clearer once we find a way not only to treat orchestration as an important parameter, but to bring it to the forefront'.[115] While all analytic reductions are in some way restrictive, Dolan's lines and patterns give a clear and useful impression of the changing musical surface. Dolan re-orders the orchestra according to instrumental grouping, and gives an individual pattern to each instrument. The thickness of each pattern corresponds roughly to the comparative densities of the instruments at particular points. (The two examples below show the print version and the online version of the same graph, as colours are used instead of patterns in the latter case.)

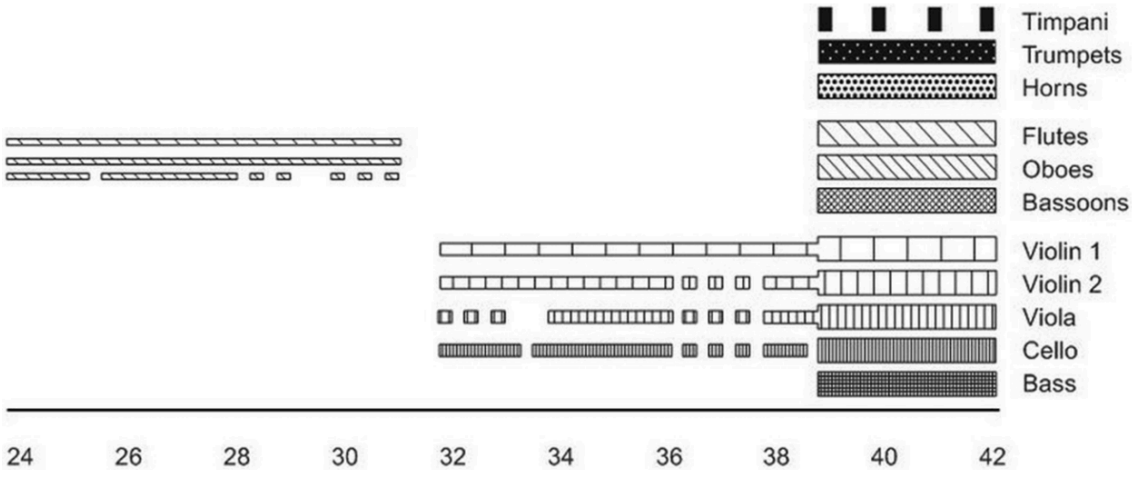


Figure 1.6: Graph from Dolan, *The Orchestral Revolution,* fig. 3.4, print version (p. 109).

[114] Emily I. Dolan, *The Orchestral Revolution* (Cambridge: Cambridge University Press, 2013), 3.
[115] Dolan, *The Orchestral Revolution,* 108.

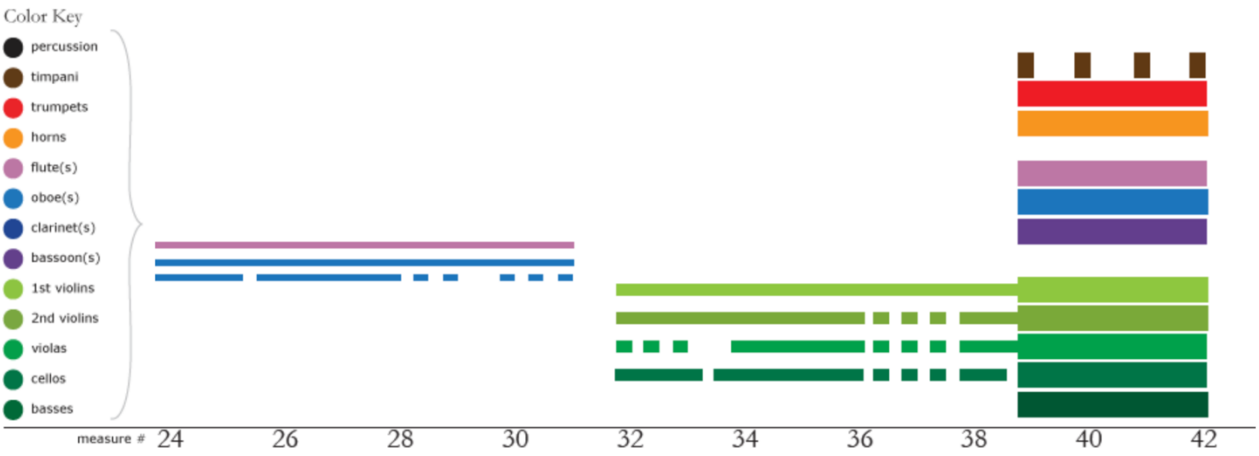
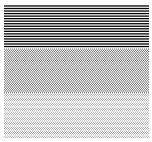


Figure 1.7: Graph from Dolan, *The Orchestral Revolution,* fig. 3.4, online version.[116]

When several of Dolan's graphs are viewed together, the straight-forward visual scheme allows for a clear comparison between the orchestration of different symphonies' expositions. Borrowing her basic shape and set-up – with bar numbers plotted underneath – I have developed a similar tool for comparing the orchestration of different arrangements of a single source work, tailored towards the versions of the *Lieder und Gesänge* by the composers under consideration in this chapter. In my comparative graphs, where Dolan has one pattern (or colour) per instrument, I align different patterns with different aspects of what is being played: a melodic line, a melodic harmonisation or counter-melody, a background texture, a single beat or percussive articulation, or an 'unexpected' or striking sonority. Stacking the three orchestrations horizontally, with the voice-piano score running underneath, allows for an easy visual comparison of how the components of Mahler's song are dispersed across the orchestra. There are several limits to my visualisations. Perhaps the most glaring omission is register: registral displacement is, of course, a strategy used commonly by arrangers that can make an enormous difference to the overall sonic effect. Similarly, I have not accounted for alterations to instrumental timbre brought about by, for instance, instructions for string players to use mutes or to play on a particular string.

[116] 'Orchestral Graphs', web page on *orchestralrevolution.com* (companion site for *The Orchestral Revolution*): www.orchestralrevolution.com/orchestral-graphs.php#.

Despite these limitations, viewing the textural skeletons of three versions at once reveals emerging differences between them more conveniently and effectively than viewing the full orchestral scores side-by-side. The example below visualises three versions of the Vol. 2 *Lieder und Gesänge* song 'Ich ging mit Lust', by (top to bottom) the Matthews brothers, Glanert, and Berio. The key to the graph is below. (I recommend zooming in on the graph if viewed on a screen, as the patterns tend to distort when zoomed-out).



Melodic line
Melodic harmonisation / countermelody
Background texture (consistent)
|||| Single-beat articulation
Unexpected, intrusive sonority

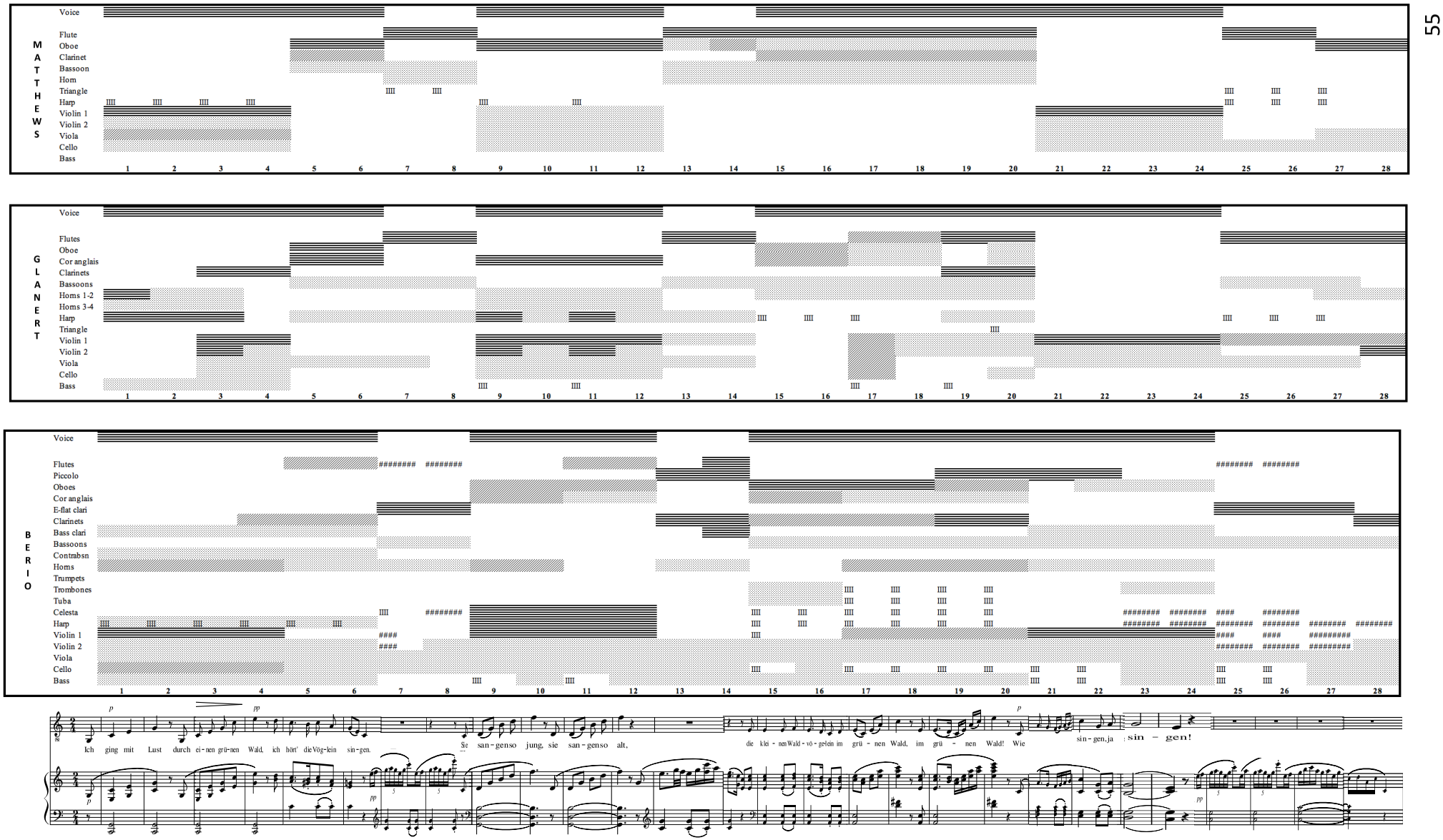


Figure 1.8: Comparative orchestration graph, showing bb. 1-28 of Mahler's 'Ich ging mit Lust' in orchestrations by the Matthews brothers, Glanert, and Berio.

In Mahler's voice-piano song, the melodic line is simple, often arpeggiated or scalic to reinforce triadic harmony. The piano tends to outline the voice part, with basic harmonisations of the melody underpinned by drone-like chordal pedals. In between the voice's phrases, the piano's right hand interjects a birdsong-like motif, two bars long mid-stanza, and elongated into a four-bar elaboration to bring each stanza to a close. As can be seen, the three orchestrations differ in their complexity. The Matthews version is the simplest – their orchestra is the smallest, their textures closely follow phrase breaks, and wind and string textures remain mostly separate. The surfaces of the Glanert and Berio versions are much more decorated, and while the phrase breaks still emerge clearly in the visualisation, they are not adhered to nearly so strictly. The symbol #### that I use to denote an 'unexpected, intrusive sonority' is only used here in the Berio, and represents tinkly celesta interjections and a sudden timbral change (harmonics and high extended technique) in the strings. I will later focus on what such passages tell us about Berio's approach to orchestrating the songs. Having set up the various necessary contexts for considering late-twentieth and twenty-first century arrangements of the *Lieder und Gesänge,* I will now turn to each set of orchestrations separately.

The *Lieder und Gesänge* orch. Colin and David Matthews

Numerous projects of Mahler orchestration, re-orchestration, and adaptation have occupied the Matthews brothers over the past half century, both individually and in collaboration. Their *Lieder und Gesänge* project spans many decades: their first orchestrations were heard in 1964, and songs were added and versions updated until their complete set of fourteen was premiered in 2016.[117] As such, it is useful to situate these orchestrations within the context of other Mahler projects that have occupied them during this time. Colin Matthews's doctoral thesis, later a monograph, was concerned with Mahler's creative process, covering in considerable detail the draft stages of his symphonies and of both orchestral and piano versions of his songs; his musicological investment in Mahler's sketches has continued throughout his career, including a 2010 *Musical Times* article pointing out 'two wrong notes' in the Cooke completion of the Tenth Symphony, for which both he and David Matthews were collaborators.[118] David Matthews, along with Paul Banks, substantially edited and updated Donald Mitchell's popular 1958 account of Mahler's early years for the book's revised editions; he has also contributed to the scholarly discussion of Mahler's Tenth Symphony and its posthumous versions.[119] Together, the pair orchestrated seven Alma Mahler-Werfel songs in 1997, which are published by Universal Edition and have been performed widely.[120] Colin Matthews reduced the orchestral forces of the *Lieder eines*

[117] This set is published by Joseph Weinberger in a version that 'contains the earlier edition of Early Songs': *Lieder und Gesänge aus der Jugendzeit, arranged for orchestra by Colin and David Matthews.*

[118] Colin Matthews, *Mahler at Work: Aspects of the Creative Process* (New York; London: Garland Publishing, 1989); and 'Tempo relationships in the Adagio of Mahler's Tenth Symphony; and two wrong notes', *The Musical Times*, 151/1910 (2010), 3-8.

[119] On the Tenth Symphony, see 'Deryck Cooke's Performing Version of Mahler's Tenth Symphony: My Own Involvement, some Notes on the Evolution of the Score, and some Ethical Problems', in *Fragment or Completion?*, 60-73.

[120] Four of these ('Die stille Stadt', 'Laue Sommernacht', Licht in der Nacht', and Waldseligkeit') are included on a recording by Barbora Polášková, Zdenek Mácal, and the Prague Symphony Orchestra (Naxos: UP0134-2, 2011). The orchestrations have elsewhere been performed extensively by Sarah Connolly (who has championed Mahler-Werfel's lieder). Susan Filler speculates that the songs may have been chosen for orchestration 'because the time that Mahler-Werfel composed them was proximate to the period when Mahler worked on the [tenth] symphony', but I find the breadth of the Matthews brothers' lifelong interest in and engagement with Mahler – which goes far beyond their work on the Tenth Symphony – reduces the likelihood of such a specific impetus for these arrangements. See Filler, *Alma*

fahrenden Gesellen (2013) and 'Ich atmet' einen linden Duft' (1999) for chamber ensembles of twelve and ten players respectively, created a piano version of the *Gesellen* songs that reflects changes made by Mahler in the later orchestral version, wrote a *Rübezahl* overture 'after Mahler' (1998), and expanded the A minor 'Nicht zu schnell' piano quartet movement into a full orchestral score (2008-9) in the style of Mahler's own expansions of string quartets for chamber orchestra; David Matthews adapted the *Rückert Lieder* for chamber orchestra (1995), and 'Rheinlegendchen' for voice and strings (2013). Many of these were commissions, their alterations practical to fit chamber-size halls and programmes – and all the song arrangements for voice and chamber ensemble explore an enticing middle-ground between the standard performance versions for voice-piano and voice-orchestra. Yet there remains an 'historically informed' angle here, as in the case of the *Rückert Lieder,* it is known that Mahler 'insisted on a small hall and reduced orchestral resources' for his own performances of the songs, and that the size of orchestras used for his songs has increased over the years; the reduced versions also sit within the tradition of the Society for Private Musical Performance.[121] Two cases of re-orchestration of Mahler's later songs, one by each of the Matthews brothers, are worth exploring in a little more detail.

As noted previously, all of Mahler's post-1892 songs, with one exception, were written for voice and piano *and* voice(s) and orchestra.[122] His Rückert setting 'Liebst du um Schönheit', however, was orchestrated not by the composer but by Max Puttmann, an editorial assistant for the publishers C. F. Kahnt, apparently in 1910 – that is, remarkably, during Mahler's lifetime.[123] While the note 'Orch. Max Puttmann' is present underneath the song's title on the earliest editions of the Kahnt score, it was omitted in later imprints by Universal Edition, and many commentators of the early and mid-

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Mahler and Her Contemporaries: A Research and Information Guide (New York: Routledge, 2018), entry 121.

[121] On the size of orchestras, see Renate Hilmar-Voit, 'Symphonische Klang oder Kammermusikton?', *Nachrichten zur Mahler-Forschung,* 22 (1992), 8-12; see also Donald Mitchell, 'Mahler's Kammermusikton', in *The Mahler Companion,* 217-235.

[122] 'Es sungen drei Engel' never appeared in a version for single voice and orchestra, as its symphonic iteration includes a high-voice chorus.

[123] La Grange writes that it is 'hard to believe that Mahler, in his lifetime, would have allowed his publisher to entrust the scoring of a song to a mere employee of the firm. It would be more logical for him to have done it himself, or else to have vetoed it and insisted that he wanted the Lied sung only with piano accompaniment'. See *HLG2*, 797.

twentieth century appear not to have known about the discrepancy in the orchestration's authorship.[124] Mitchell notes that even Deryck Cooke's fastidious eye for documentary detail hadn't known about Puttmann's orchestration until the mid-1970s; Cooke then studied the orchestration against models from Mahler's mature writing and sent to Mitchell an 'inimitably illuminating' letter detailing his analysis:

> […] after the studying the piano part and the orchestration, I have no doubt that it was done by somebody other than Mahler for the following reasons:
> 1. The harmony is thickened here and there […].
> 2. The harmony has actually been changed in bar 24 (first and second horns, last two quavers)… – Mahler would surely never have added this note. There is another mess-up in bar 9 (the addition of the notes for first clarinet and first bassoon, which makes the harmony muddy).
> 3. The failure to separate the instrumental phrases is most unMahlerian […].
> 4. There's too much doubling of the cello by the double-bass in the lower octave: in such a delicate song, Mahler would surely have done this very sparingly, if at all.
> 5. The harp-writing is unidiomatic, and the harp arpeggios in bars 25-6 are quite out of place – surely Mahler would have wanted utter stillness here.
>
> Of course, Puttmann's orchestration sounds really quite nice, and in view of the fact that the song is such a simple one, I think he did a good job, at a time when nobody had really studied Mahler's style of orchestration.[125]

In his account of the matter, La Grange includes commentary from Harold Byrns (another orchestrator of the *Lieder und Gesänge*), who 'pointed out a few unfortunate details which would certainly not have escaped Mahler's eye' – Byrns was 'particularly shocked by Puttmann's doublings' where 'Mahler would certainly have suppressed some of the instruments'; La Grange also affirms that Cooke made 'severe criticisms' of 'unpardonable doublings'.[126] It is in light of these exchanges that David Matthews's 're-orchestration' of 'Liebst du um Schönheit', which appears in place of Puttmann's in the recent Weinberger edition of the *Rückert Lieder,* can be understood: emphasising the scholarship behind it (including his own role), Mitchell notes that Matthews

[124] HLG2, 797-8.
[125] Deryck Cooke, letter to Donald Mitchell, 25 June 1975. Cited from Mitchell, *Gustav Mahler: Songs and Symphonies of Life and Death Interpretations and Annotations* (Woodbridge: Boydell, 2008), 123-4.
[126] HLG, 797.

'incorporat[ed] some of Deryck Cooke's suggestions as conveyed to Donald Mitchell'.[127] Matthews's version clearly aims to bring the song closer to the ideal of how Mahler would have orchestrated it himself. The irony, of course, is that Mahler likely left the song unorchestrated for a reason, feasibly to match the intimacy of Rückert's text, set as a love song for Alma: he had ample opportunity to orchestrate it, and by the early 1900s the synchronous production of piano and orchestral versions had long been his modus operandi for song composition. While Puttmann's orchestration is excluded from the critical edition of the orchestral *Rückert Lieder* edited by Zoltan Roman in 1984, it is surprising that no controversy has arisen over the continued performance of the Puttmann-orchestrated 'Liebst du um Schönheit' within the set, given the demonstrable drives in the mid-to-late twentieth century to perform Mahler 'authentically' (indeed, in the case of the *Rückert Lieder,* many [male] singers still omit 'Liebst du um Schönheit' from their performances altogether on the grounds that Mahler, who tended to perform the set with male voice, never included that song in public performance).[128]

One further instance of retouching a song in the 'Mahler would surely' model is by Colin Matthews, who has stated that while 'the idea of ever being able to predict Mahler's thoughts is laughable', it is possible to make a good guess through rigorous study of sketches and documentary evidence.[129] Mark Elder and the Hallé orchestra commissioned Colin Matthews to re-orchestrate 'Das Trinklied vom Jammer der Erde', for a performance of *Das Lied von der Erde* billed to commemorate the centenary of Kathleeen Ferrier's birth in 2012 (although 'Das Trinklied' was not a movement Ferrier sang). The orchestral revision was undertaken with the aim of smoothing out the 'famously somewhat problematic balance' between voice and orchestra in Mahler's original version, and the performance directions state that is 'has to be performed in

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[127] Mitchell, *Songs and Symphonies of Life and Death,* 644.
[128] Zoltan Roman, ed., *Lieder nach Texten von Friedrich Rückert* (Kritische Gesamtausgabe, Band XIV, 4, 1984). The gendered performance tradition of 'Liebst du um Schönheit' remains present in contemporary pedagogy: during a public masterclass given by Graham Johnson at the Wigmore Hall as part of the 'German Song Onstage' conference (convened by Natasha Loges and Laura Tunbridge, 2016), Johnson told a young male singer that it is inappropriate for a man to sing the song, as its beauty and sensitivity is suited only to the female voice.
[129] Cited in Kate Molleson, 'Colin Matthews on reconstructing Mahler Ten', feature posted on Molleson's website: http://katemolleson.com/colin-matthews-on-reconstructing-mahler-10/; originally published as 'The composer's dread of the Tenth Symphony', *The Herald,* 23 Sept 2015.

combination with' the subsequent movements of *Das Lied von der Erde* in their original versions.[130] Matthews's preface demonstrates his commitment to rendering as authentically as possible Mahler's assumed intentions, making up for death's untimely intervention by stepping in to enact the composer's customary post-premiere retouchings:

> The highly refined instrumental texture of Mahler's late works – none of which he heard in performance – is little short of miraculous, even for such a master of orchestration. But in the first song of *Das Lied von der Erde* he miscalculated [...] Mahler would surely have made immediate changes after the first rehearsal had he lived to hear it, and his reported remark to Otto Klemperer is unequivocal: 'If, after my death, something doesn't sound right, then change it. You have not only a right but a duty to do so'. [...] If I had not been aware of his admonition to Klemperer I would not have dared to undertake such a task.[131]

Without the paratextual framings afforded by documents such as programme notes, the minor differences in texture between Puttmann's 'Liebst du um Schönheit' and the original 'Trinklied' and the versions by David and Colin Matthews are likely to pass by even an astute listener. Colin Matthews has expressed his 'hope that in performance these changes will hardly be noticed',[132] while Mahler authorities missed the fact that the composer didn't orchestrate 'Liebst du um Schönheit' for three-quarters of a century. The question arises, then: for whom, and why, are the Matthews brothers producing these meticulous, scholarly-informed orchestral retouchings? There are clear resonances with performance-oriented debates that seek the *correct* inner-movement order of the Sixth symphony, or whether the *correct* interpretation of the Adagietto should be optimistic and funereal – debates that encircled both the positivist academy and the public Mahler fan-base of the mid-to-late twentieth century, and were fuelled

[130] "Das Trinklied vom Jammer der Erde – work introduction', on Universal Edition's website: http://www.universaledition.com/Das-Lied-von-der-Erde-Nr-1-Das-Trinklied-vom-Jammer-der-Erde-fuer-Tenor-Orchester-Colin-Matthews/composers-and-works/composer/2172/work/14030.
[131] Matthews, score preface to 'Das Trinklied vom Jammer der Erde' (Universal Edition, 2012).
[132] Matthews, score preface.

by sentimentalising conductors like Bernstein and philanthropists like Gilbert Kaplan (who self-published a book in 2004 titled *The Correct Movement Order of the Sixth Symphony*).[133] The Matthews' approach to engaging with Mahler's music is clearly heavily grounded both in historically informed arrangement technique and in notions of authorial fidelity. The sentimental subjunctive of statements such as 'Mahler would surely…' foregrounds his absence and inability to make those changes himself, affording the later adaptor the air of a disciple who must do their best to uphold the great reputation of a departed forbearer. These projects also bear many similarities to the most notorious symphonic completion project of the twentieth century, with which both Matthews brothers were closely involved: Mahler's Tenth.

Cooke's initial rendering of the Tenth Symphony was played on the BBC's Third Programme in December 1960, when the Matthews brothers were 'teenage Mahler fanatics'.[134] Their recollections of this time are testament to the enormous formative impact Mahler had upon them. Colin Matthews remembered: 'I became completely obsessed by it in an embarrassingly adolescent way. I obtained a facsimile of the original manuscript from the library and began making my own transcription. I have no doubt that working on the score in that detail, getting to know it inside out, was what made me into a composer'.[135] The brothers contacted Cooke in 1963, armed with 'some errors of transcription' and some 'suggestions for changes in the orchestration' of the (then unpublished) score lent to them by the BBC.[136] From there, they became involved in the extensive revision process that took place in the years before the score's eventual publication in 1976. An overwhelming proportion of the revisions they enacted involved

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[133] Kaplan, ed. *The Correct Movement Order in Mahler's Sixth Symphony* (New York: Kaplan Foundation, 2004). See also Kaplan, 'A Dirge? No. It's a Love Song', *New York Times* (19 July 1992) in which he holds Bernstein – and conductors who programmed the Adagietto in the wake of Bernstein's death – to account for propagating the 'false tradition' that the movement should be slow and melancholic.

[134] David Matthews, cited in 'Visiting Composer David Matthews on Mahler 10', blog post on the Colorado MahlerFest website: https://mahlerfest.org/guest-composer-david-matthews-on-mahler-10/.

[135] Cited in Molleson, 'Colin Matthews on reconstructing Mahler Ten'. Over the years, both Colin and David Matthews have regularly been invited to give their thoughts on Cooke's Tenth Symphony in wide-ranging public and scholarly contexts – they are now the only living members of the creative team behind it (Cooke died in 1976 and Goldschmidt in 1996).

[136] Cited in 'Visiting Composer David Matthews on Mahler 10'.

tweaking the orchestration to 'produce a more authentic sound'.[137] Reflecting on his involvement, David Matthews recalled: 'the elusive Mahler sound, which we could all hear when we looked at the bare notes of the short score, was extremely difficult to achieve in practice, but I think that finally we did go a long way towards achieving it'.[138]

That the earliest of the Matthews *Lieder und Gesänge* orchestrations date back to the time of the collaboration with Cooke suggests that similar concerns of fidelity and authenticity will permeate their arrangements – and practical stylistic orchestration as necessitated by the symphonic sketches would certainly have been on their minds. And, as discussed earlier, a further connection between the creation of versions of the symphony and the songs is the desire to complete: in orchestrating the *Lieder und Gesänge*, the Matthews brothers help to complete the dual-version canon of Mahler songs. The preface to the edition of four *Lieder und Gesänge* orchestrated by David Matthews, published by Weinberger in 2000, gives some insight into the history of the brothers' engagement with the songs: he speaks of the pair as 'young Mahler enthusiasts' when they first scored seven songs for orchestra in 1964, at which point they realised that 'many of the textures suggest orchestral sounds'; he further notes that it is 'surprising that [Mahler] did not orchestrate the *Lieder und Gesänge*' given his later method of piano-orchestral song composition.[139] Weinberger's promotional note for the latest available score foregrounds the brothers' long association with Mahler and claims that 'their pedigree in creating authentic Mahlerian orchestrations is above reproach'.[140]

The Matthews' *Lieder und Gesänge* maintains the original published order of the songs, and, for the most part, uses a medium-sized orchestra. The orchestral writing is, in places, characteristic of Mahler's *Lieder eines fahrenden Gesellen* – his other songs from the 1880s that were orchestrated in the following decade but in an idiom that is often simpler than that of the later *Wunderhorn* songs. At times, elements of the orchestration bear similarities to other works dating from the 1880s: parts of the First Symphony (1884-8), *Das klagende Lied* (1880 with subsequent revisions), and the simple

[137] David Matthews, 'Deryck Cooke's Performing Version of Mahler's Tenth Symphony', 61.
[138] Matthews, 'Deryck Cooke's Performing Version', 61-2.
[139] Matthews, 'Introduction', in *Gustav Mahler: Four Songs from Lieder und Gesänge, arranged for solo voice and chamber orchestra by David Matthews* (London: Weinberger, 2000), iii.
[140] Work page on the Josef Weinberger website: https://www.josef-weinberger.com/concert-hire/concert/lieder-und-gesange-aus-der-jugendzeit.html.

incidental movement 'Blumine' (1884).[141] In general, these versions are very different stylistically to Mahler's later, orchestral *Wunderhorn* set, where the bitterness, irony, or exultation of many of the songs is heightened by Mahler's rapidly-changing distribution of instrumental colour. The visualisations below, using examples from 'Blumine' and 'Wenn mein Schatz Hochzeit macht', show instrumentation styles that are more typical of Mahler's earlier orchestral writing, and below that is the visualisation of the Matthews orchestration of 'Ich ging mit Lust', where the instrumentation is very much governed by phrase breaks.[142] While the textures at the opening of 'Blumine' remain relatively consistent throughout the trumpet's extended opening phrase – with occasional additions of timbral colour from horn and wind above a gentle cushioning of strings – the first of the *Gesellen* songs has the same type of rigidly-defined phrasing as 'Ich ging mit Lust'. A conscious decision seems to have been made to align the orchestration of these songs with Mahler's earlier orchestral idiom rather than with the orchestral *Wunderhorn* songs with which nine of the fourteen share a textual provenance – the Matthews brothers, unlike Glanert, Berio, and Kloke, are not swayed into the Mahlerian future and its more variegated timbral palate. The two songs that stand apart from the general orchestrational trends of their set are the 'Serenade' and 'Phantasie' – the two for which suggestions of wind instrument or harp accompaniment are found in their respective scores. Both are given significantly reduced forces along these lines: wind instruments only for 'Serenade', and harp with occasional additions of horn and strings for 'Phantasie'; this implies that adherence to historical reasoning is prioritised over textural unity within this set of orchestrations.

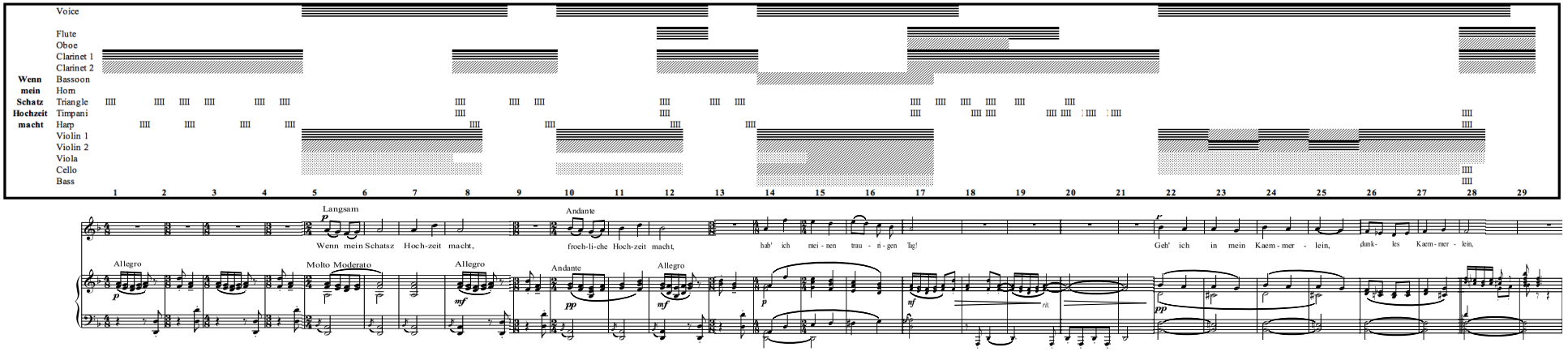
[141] Descriptions of 'Blumine' in programme notes often remark upon its 'earliness', rather than its programmatic context, in correlation with its simplicity.
[142] Of course, there are exceptions to my claim that Mahler's earlier orchestral style is simpler than in his later works, and it is certainly not the case that his early instrumentation is not innovative (the opening of the First Symphony is good enough evidence of that).

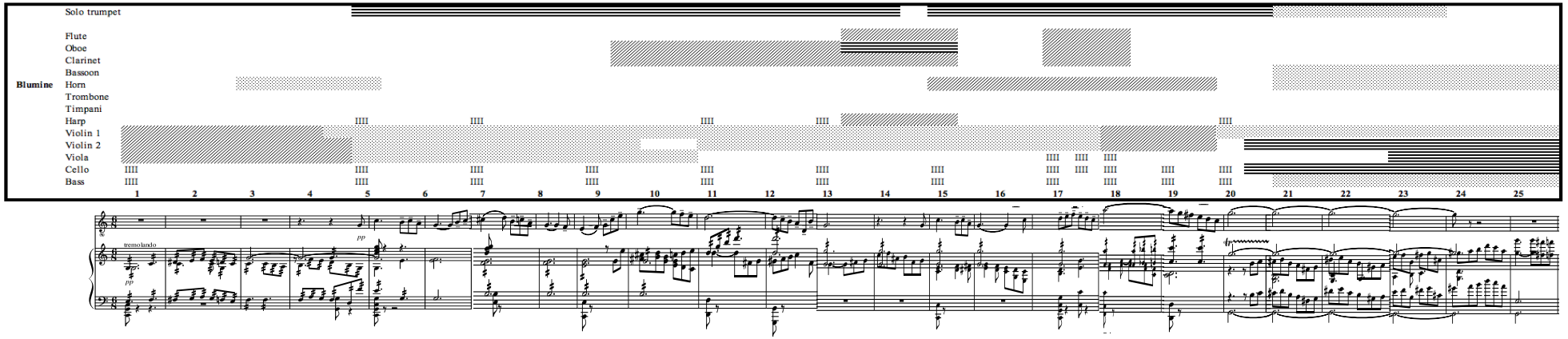
Diagrams below, top to bottom:

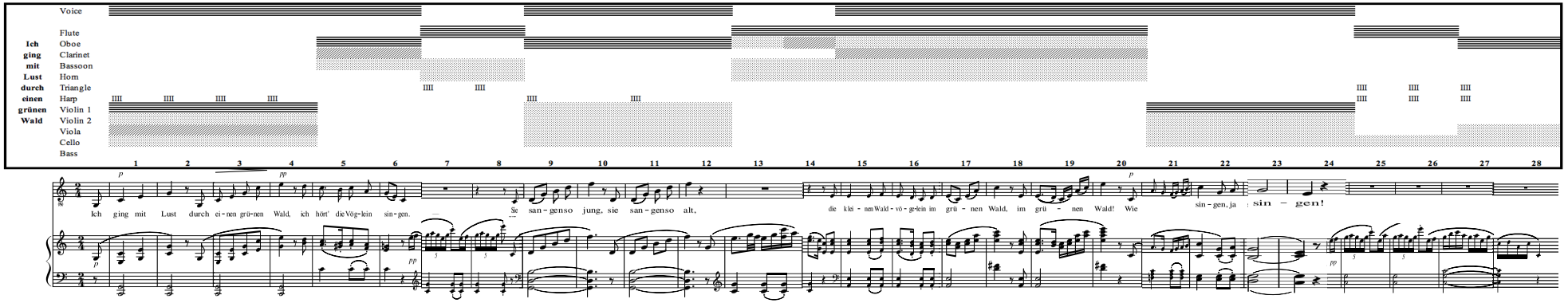
Figure 1.9: Orchestration visualisation for 'Wenn mein Schatz Hochzeit macht', bb. 1-29.

Figure 1.10: Orchestration visualisation for 'Blumine', bb. 1-25, with orchestral reduction below (solo line = trumpet).

Figure 1.11: Orchestration visualisation for 'Ich ging mit Lust', orch. Colin and David Matthews, bb. 1-28


Voice
Flute
Oboe
Clarinet 1
Clarinet 2
Wenn
mein
Schatz
Hochzeit
macht
Bassoon
Horn
Triangle
Timpani
Harp
Violin 1
Violin 2
Viola
Cello
Bass
Langsam
Andante
Wenn mein Schatsz Hoch-zeit macht,
froeh-li-che Hoch-zeit macht,
hab' ich mei-nen trau-ri-gen Tag!
Geh' ich in mein Kaem-mer-lein,
dunk-les Kaem-mer-lein,
Allegro
Molto Moderato
Allegro
Andante
Allegro
rit.


Solo trumpet
Flute
Oboe
Clarinet
Bassoon
Blumine
Horn
Trombone
Timpani
Harp
Violin 1
Violin 2
Viola
Cello
Bass
tremolando


Voice
Flute
Ich
ging
mit
Lust
durch
einen
grünen
Wald
Oboe
Clarinet
Bassoon
Horn
Triangle
Harp
Violin 1
Violin 2
Viola
Cello
Bass
Ich ging mit Lust durch ei-nen grü-nen Wald, ich hört' die Vög-lein sin-gen.
Sie san-genso jung, sie san-genso alt,
die klei-nen Wald-vö-ge-lein im grü-nen Wald, im grü-nen Wald! Wie
sin-gen, ja sin-gen!

The *Lieder und Gesänge* orch. Detlev Glanert

Detlev Glanert incorporates the musical past into his work in multifarious ways: seemingly straightforward orchestrations and complex reworkings of nineteenth-century music are scattered across a heterogeneous compositional career. For Paul Griffiths, the gentle complexity and Romantic 'wafts' of the 1989 orchestral *Mahler/Skizze* demonstrate Glanert's 'kindredness' with Mahler (the notion of 'kindredness' will be further explored in the context of Glanert's relationship with Brahms in Chapter 2).[143] He has also demonstrated a similar propensity to explore and experiment with the musical past as has Berio (on which more later) – links are forged between composers' influences and legacies, and chronological ideas of development are upended. For instance, Glanert plays with nineteenth-century music history and style in his 2010 orchestration of Schubert's long song 'Einsamkeit' D. 620: commissioned as a companion work for Mahler's Fourth Symphony, it aims to draw out latent similarities between the song and symphonic idioms of the two composers; through the medium of the orchestral song, a genre that matured between Schubert's time and Mahler's, Glanert's orchestration of Schubert's 'loneliness' traverses the distance between early nineteenth-century Schubertian 'solitude' and *fin-de-siècle* Mahlerian alienation.[144]

Glanert's orchestrations of the nine *Lieder und Gesänge* with texts from *Des knaben Wunderhorn* were commissioned to be performed alongside Mahler's fourteen later (orchestrated) *Wunderhorn* songs in Clara Pons's film collaboration with baritone Dietrich Henschel, *WUNDERHORN*.[145] This was the third such collaboration between

[143] Griffiths, Review of London Sinfonietta, *The Times,* 30 January 1992. This and other press quotations are cited in the Boosey & Hawkes online works page for *Mahler/Skizze.*
[144] On Schubert's 'Einsamkeit' – a song that challenges some definitions of the lied – see Susan Youens, 'The 'problem of solitude' and critique in song: Schubert's loneliness', *Schubert's Late Music: History, Theory, Style,* ed. Lorraine Byrne Bodley and Julian Horton (Cambridge University Press, 2016), 309-330. On the orchestral song towards the end of the nineteenth century, see Hermann Danuser, 'Der Orchestergesang des Fin de siècle'. On Mahler and modernist alienation, see, amongst others, Johnson, *Mahler's Voices,* and Peattie, *Gustav Mahler's Symphonic Landscapes.*
[145] The film toured European concert halls in Spring 2015, and was co-produced by La Monnaie Brussels, Tonhalle Düsseldorf, Orchestre de Picardie, Orchestre de chambre de Genève, Stavanger Symfoniorkester, BBC Symphony Orchestra, and Residentie Orkest Den Haag. Full production information can be found online at www.wunderhorn-film.com.

Pons and Henschel – the first was based on Schubert, the second Wolf – and Henschel has spoken of having been doing imaginative productions of lieder 'before it was fashionable to do such things'.[146] The total collection of 24 *Wunderhorn* songs were re-ordered to aid the film's imposed narrative – a loose plot based on the schema: 'In the beginning was paradise / then there was an apple / then it got cold, / so that love could be invented / war came, which took love from people / and the people from love / so that the people could be / sent back to paradise'.[147] Glanert's new orchestrations were distributed between Mahler's orchestrated songs as shown below.

1	Das himmlische Leben	
2	Verlor'ne Müh	
3	Ich ging mit Lust durch einen grünen Wald	Glanert
4	Starke Einbildungskraft	Glanert
5	Aus! Aus!	Glanert
6	Revelge	
7	Der Tambours g'sell	
8	Rheinlegendchen	
9	Selbstgefühl	Glanert
10	Wer hat dies Liedlein erdacht?	
11	Scheiden und Meiden	Glanert
12	Der Schildwache Nachtlied	
13	Das Irdische Leben	
14	Um schlimme Kinder artig zu machen	Glanert
15	Des Antonius von Padua Fischpredigt	
16	Ablösung im Sommer	Glanert
17	Lied des Verfolgten im Turm	
18	Nicht Wiedersehen	Glanert
19	Es sungen drei Engel einen süssen Gesang	Glanert
20	Zu Straßburg auf der Schanz	Glanert
21	Trost im Unglück	
22	Wo die schönen Trompeten blasen	
23	Lob des hohen Verstandes	
24	Urlicht	

Fig 1.12: Sequence of songs in Clara Pons's *WUNDERHORN*.

[146] Cited from an interview by Jeremy Pound with Pons and Henschel for *BBC Music Magazine,* 14 Apr 2015: https://www.classical-music.com/features/artists/dietrich-henschel-and-clara-pons/.
[147] The trailer here gives an impression: http://www.wunderhorn-film.com/?lang=en.

From my perspective as an audience member present at the BBC Symphony Orchestra's leg of the production's 2015 European tour, it was difficult to distinguish Glanert's orchestrations from Mahler's own (although admittedly issues of orchestration weren't on my mind at the time). Throughout mixed reviews of the production from outlets in various cities, Glanert is praised for orchestrations that 'caught the Mahlerian idiom faithfully'.[148] In fact, the seamless integration of the newly orchestrated songs achieved a coherence sorely lacking (to my mind) in the rest of the production: Henschel demanded much of the audience's attention, standing smartly to sing in front of the orchestra while his digital double, often inexplicably naked, floated around underwater on a screen above the stage; there was also gratuitous sexual violence, reserved not for the most harrowing songs but for some of the most carefree.[149] That Pons took the allegorical nature of the *Wunderhorn* in such unexpected directions draws attention to the adaptation that lies at the heart of the enterprise – and the modern context of the adaptation is clear in its use of screen technology. It is curious, then, that such effort was made to conceal the fact of the nine earlier songs' adaptation by making their orchestral surfaces indistinguishable from Mahler's later fifteen, in an era when composers like Glanert are perhaps expected to put their own stamp on their source materials. In the context of Pons's film, however, Glanert's versions serve a totalising aesthetic – the *Wunderhorn* songs are a gateway into the capital-letter *WUNDERHORN* world – and this depends upon the flattening of the differences between Mahler's earlier nine and later fifteen.

Glanert's orchestrations can also be considered outside the context of the commission, as they were published as a set (*Neun Lieder und Gesänge aus "Des Knaben Wunderhorn"*) by Boosey & Hawkes in 2015. His preface to the score notes that existing orchestrations of these songs are 'incomplete', or 'strongly edited', or 'not in Mahler's

[148] For an example of a negative review, see Curtis Rodgers, 'Review: Wunderhorn', *Classical Source,* 15 April 2015; for a positive one, Jacqueline Thuilleux, 'Le Wunderhorn projet à Stavanger – une création bouleversante et inspirée'', *ConcertClassic* (2016).
[149] One review asked, 'who would have thought that Mahler's innocent songs from *Des knaben Wunderhorn* would merit an 18 certificate?'. Richard Fairman, 'Wunderhorn – Barbican – London: Review', *Financial Times,* 15 April 2015. Having Henschel both on the screen and on the stage reminded me of Netia Jones's semi-staging of Zender's *Winterreise* as *The Dark Mirror* (also at the Barbican, 2016) in which Ian Bostridge confronted his younger self as snippets from David Alden's filmed *Winterreise* of 1994 were projected above the stage.

instrumental style'. By drawing attention to these previous versions – presumably those of Byrns (incomplete, not in Mahler's style), Berio (incomplete, strongly edited, sort of in Mahler's style) and the Matthews brothers (which could actually claim to be complete, unedited, and in Mahler's style), Glanert places the arrangement history of the songs under scrutiny, and holds up his own for comparison. He uses as models the later *Wunderhorn* songs, and orchestral textures derived from the first four symphonies – an approach he justifies by pointing out the symphonic appearance of 'Ablösung im Sommer'.[150] A further justification for modelling his versions on Mahler's 'mature' orchestral style is that the composer's abandoned orchestration of 'Zu Straßburg auf der Schanz' has been dated to 1904 – which emphasises that, even after his so-called '*Wunderhorn* years' were behind him, he continued to think about the orchestral possibilities of these songs, and that he could indeed have returned to orchestrate them at any point. Indeed, the published version of Glanert's orchestrations positions this song first, with the note that 'the instrumentation of the first fifteen bars is by Gustav Mahler'.[151] Glanert's set thus takes as a starting point the fact that Mahler *did* at one point start to orchestrate this song; but this quickly turns into the counterfactual scenario of a more sustained return by Mahler to these early songs once his '*Wunderhorn* symphonies' and the later orchestral songs were already under his belt.

The arrangement of the early *Wunderhorn* songs to fit with the later ones results in them being given a dynamic, decorated orchestral surface that throws melodic and accompanimental lines between instruments: Glanert's versions outstrip, and throw into relief, the comparative musical simplicity of these earlier songs. For instance, the voice-piano 'Ich ging mit Lust' is more similar in texture to the voice-piano versions of the outer *Lieder eines fahrenden Gesellen* songs than to most of the post-1892 *Wunderhorn* volume – this is reflected in the Matthews orchestration of the song, where the instrumental distribution generally changes in synchronisation with phrase breaks. A visualisation the Glanert version is given below, along with an example, for comparison, of orchestral texture in the 1898 song 'Lied des Verfolgen im Turm': this

[150] Glanert, *Neun Lieder und Gesänge aus "Des Knaben Wunderhorn"* (Boosey, 2015), preface. On the use of 'Ablösung im Sommer' in the Third Symphony, see Knapp, 'The Autonomy of Musical Presence (1)', in *Symphonic Metamorphoses,* 121-150.
[151] Glanert, *Neun Lieder und Gesänge,* 1.

visualisation demonstrates the somewhat faster and less predictable pace of textural change often found in the later *Wunderhorn* songs.

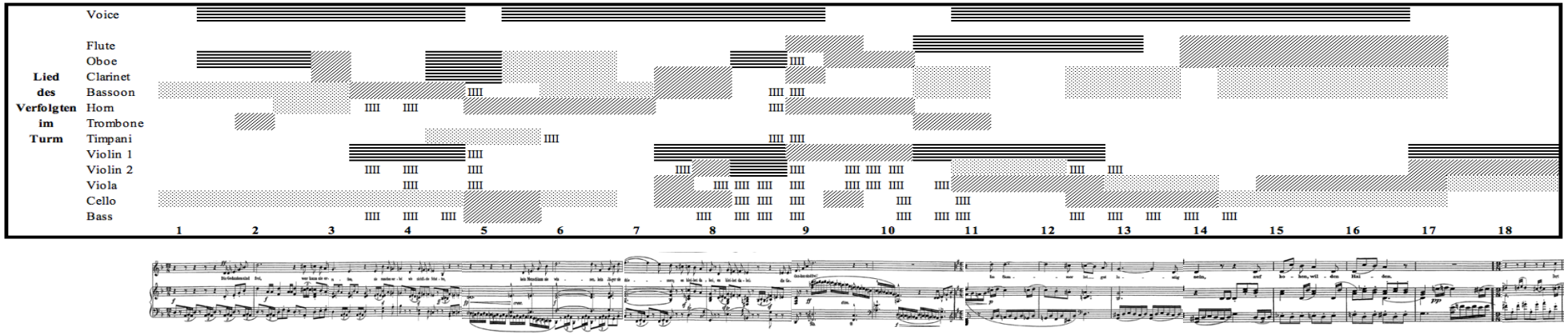


Figure 1.13: Orchestration visualisation for Mahler, 'Lied des Verfolgten im Turm', bb. 1-18.

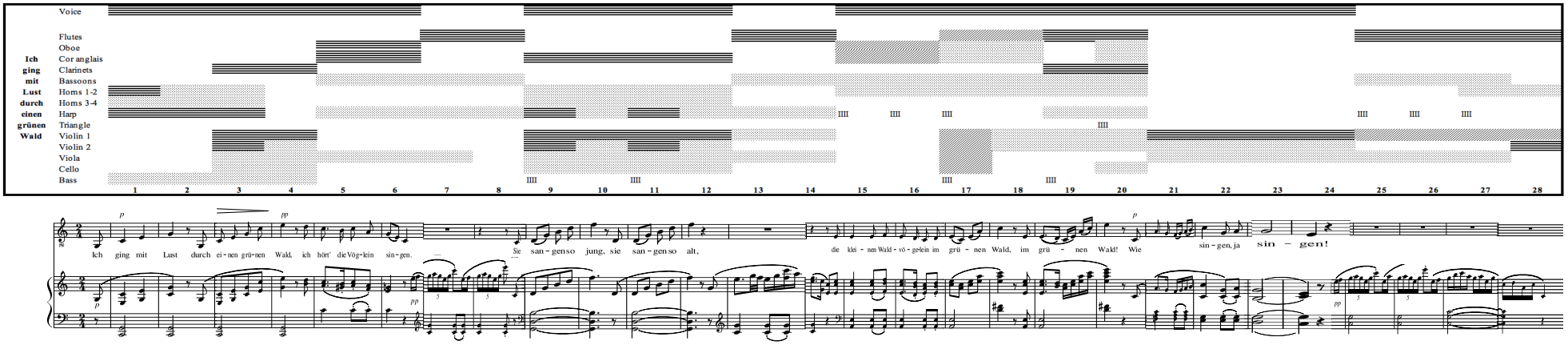


Figure 1.14: Orchestration visualisation for 'Ich ging mit Lust', orch. Glanert, bb.1-28.

The *Lieder und Gesänge* orch. Luciano Berio

Luciano Berio was one of the most prolific composer-arrangers of twentieth-century compositional modernism. His use of source works as varied as Bach, Boccherini, Brahms, and The Beatles, in adaptations that ranged from minimally-interventionist expansions of instrumentation to wholesale reimaginings, contributed firmly to his lasting image as 'a composer whose labyrinthine music admits as much of the world as he can cram into it'.[152] At the same time, his arranging practice has cut for Berio a softer figure than those held by many of the modernist composers of his generation, as it demonstrates his refusal to outrightly 'reject history'.[153] Berio approached arrangement as a composer, conductor, and listener. As a conductor of his own works, Berio shared with Mahler the tendency to revise scores after early rehearsals and performances.[154] The subject position of listener is foundational to Thomas Peattie's understanding of Berio's arrangement practice: he writes that 'Berio's relationship to these texts is shaped by [...] the lingering sonic traces of the performed work as remembered and misremembered over the course of a lifetime of listening'.[155] Given the ties already forged in this chapter between practices of arrangements and of symphonic completion, it is worth noting Berio's strongly stated thoughts on the latter. Brian Newbould's completion of Schubert's symphonic sketches D. 936a represented to Berio 'those operations of philological bureaucracy which sometimes lead musicologists to pretend they are Schubert', and he deemed Peter Gülke's orchestration of the same sketches to be 'unkünstlerisch' (unartistic).[156] In David Osmond-Smith's words, Berio's own engagement with the same sketches in *Rendering* (1990) was done 'in calculated opposition towards those musicologists who propose to "complete" unfinished works

[152] As described by Tom Service in a retrospective profile almost a decade after the composer's death: 'A guide to Luciano Berio's music', *The Guardian,* 10 December 2012.
[153] Peattie, 'Luciano Berio's Nineteenth Century', *Contemporary Music Review,* 38/3-4 (2019), 418-440: 420.
[154] I am grateful to Angela Ida de Benedictis for showing me some of Berio's conducting scores at the Paul Sacher Stiftung.
[155] Peattie, 'Luciano Berio's Nineteenth Century', 419.
[156] Cited from Thomas Gartmann, "*... dass nichts an sich jemals vollendet ist". Untersuchungen zum Instrumentalschaffen von Luciano Berio* (Bern: Haupt, 1997), 131.

by an exercise in pastiche'.[157] While Berio's objections to musicologists' engagements with unfinished music are clear, this does not negate a musicological impulse of his own from pervading his own arrangements – some of which demonstrate a keen propensity for historical research, as well as analytical 'commentary'.[158] I would suggest that, in fact, Berio and his dreaded musicologists have more in common than either would like to admit.[159]

Berio's first set of five orchestrated songs (*Fünf frühe Lieder,* 1986) was commissioned by none other than the pre-eminent Mahler scholar, La Grange. The two had been in sporadic contact since Berio encountered La Grange's then–newly-published Mahler biography in 1973. The composer wrote to La Grange: 'I must let you know that I'm practically living with your "Mahler". It happens to everybody to live intensely with a book for some time. But, my relation with your "Mahler" is so intense that sometimes I feel I should <u>do</u> something with it'.[160] The book seems to have had the effect predicted by Stockhausen in his 1973 introduction to *HLG1*: 'intuition prompts one to believe that it will reach, move, and thus transform men in a unique and fundamental way'.[161] Over a decade later, when the commission came about, La Grange sent Berio piano scores of the songs, along with an historical overview of their genesis and performance history. He also included a photocopy of the two-page sketch of Mahler's abandoned orchestration of 'Zu Straßburg auf der Schanz' – the only indication there is that Mahler considered an orchestral palette for any of the *Lieder und Gesänge* – which was part of La Grange's collection and is still held at the Médiathèque Musicale Mahler in Paris. Through his access to this then-little-known and rarely seen sketch, Berio was in fact able to create a version of this song that was, quite literally, historically informed.

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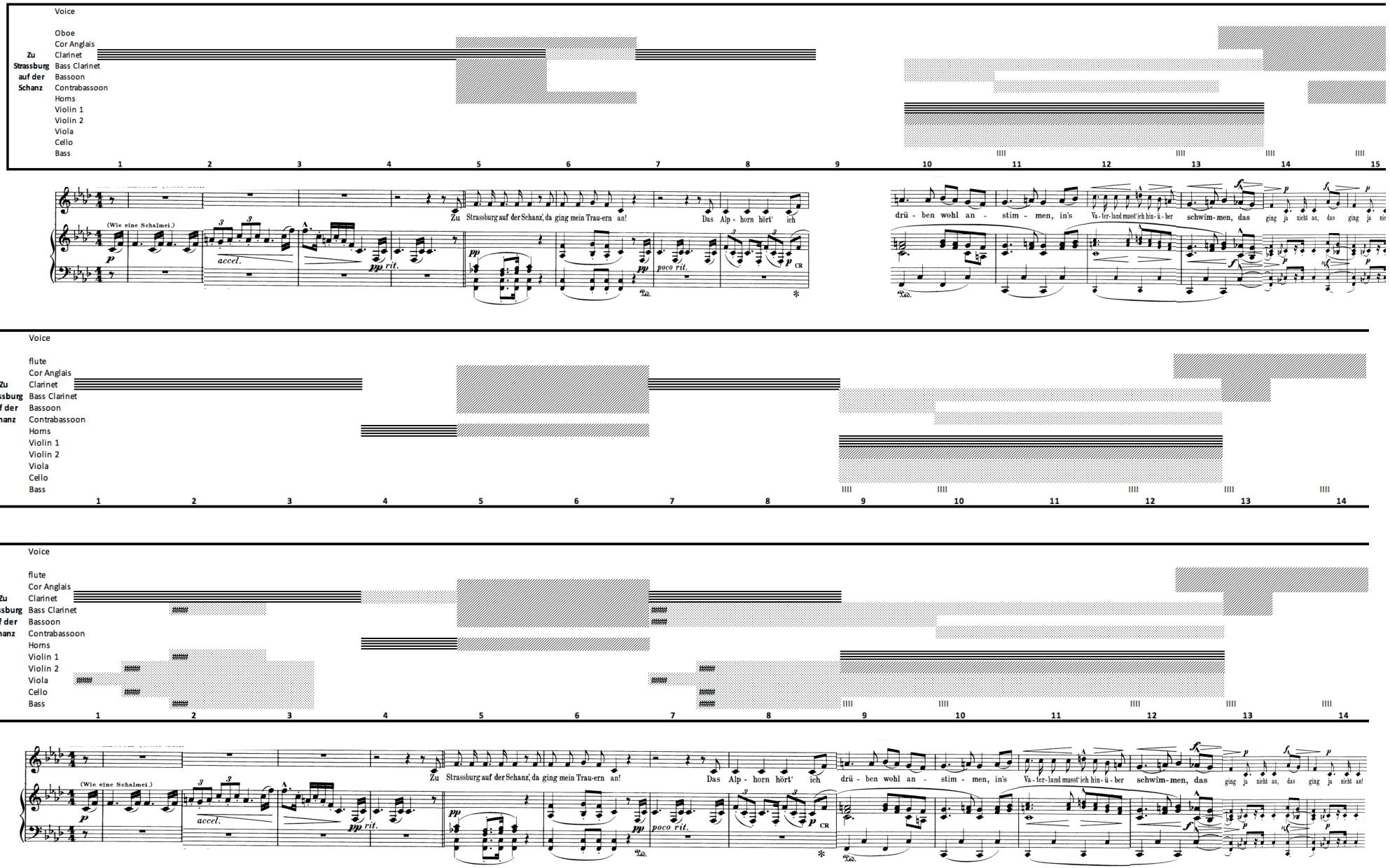
[157] Cited from Osmond-Smith, 'Only Connect…', *The Musical Times,* 134/1800 (1993), 80-81: 80.
[158] Berio writes at length on his 'art of commentary' in 'Translating Music', Ch. 2 of *Remembering the Future* (Cambridge, MA: Harvard University Press, 2006).
[159] The following statement by Deryck Cooke advances a diametrically opposed view to that of Berio: 'let[ting] another composer, of equal genius, complete the score [is] surely the least satisfactory solution of all: the second composer would invariably impose his personality on the first'. See Cooke, 'Mahler's Tenth Symphony: Artistic Morality and Musical Reality', 351.
[160] Berio, letter to La Grange, 11 Nov 1973. Sammlung Luciano Berio, Paul Sacher Stiftung.
[161] HLG1, 753.

As shown in Figures 1.15-1.18, Berio uses the basic instrumentation pattern of Mahler's sixteen bars almost exactly in his own version of 'Zu Straßburg'. Both give the ponderous opening line – part distant horn call, part fanfare – to the clarinet (although Berio subsequently hands it over to the horn), then punctuate the first vocal phrase with lower wind (bb. 5-6) before switching to a rich string accompaniment underscored, variously, with bass clarinet, bassoon, and contrabassoon (bb. 9-12). However, unlike Glanert's version of the opening which uses Mahler's instrumentation in its entirety and without adding anything, Berio adds a cushioning of pedal tones that gently undulate as they pass around the ensemble.[162]

[162] The most prominent alteration made to Mahler's instrumentation (other than the pedal addition) is the handing over of the final bar of the opening call to the horn.



Figures 1.15-1.18 (top to bottom): Mahler's orchestration; Berio's orchestration *without his pedal additions*; Berio's orchestration *with his pedal additions*.

Berio's knowledge of the Harold Byrns orchestrations is also worth noting. In his copy of La Grange's liner notes to the Weikl/Sinopoli recording of Byrns's arrangements, Berio highlighted the following sentence: 'The orchestration of 'Ablösung im Sommer' is based on Mahler's own scoring of the song as incorporated in the Scherzo of his Third Symphony'.[163] Peattie addresses 'multiple musical sources' used in Berio's version of this song (although he doesn't mention the Byrns precedent), suggesting that the arrangement offers a 'full-blown commentary' on Mahler's song-symphonic procedures.[164] Another of Berio's aims for his arrangements was to 'bring to the light the undercurrents of the original piano parts'.[165] This statement bears some resemblances to Mahler's famous words on his chamber orchestra versions of Schubert string quartets: 'I already know the objections which one will raise: the destruction of intimacy, of individuality. But one is mistaken… I release the expansion which lies dormant in the parts and give the notes wings'.[166] The undercurrents illuminated by Berio are essentially observations of music-historical style, looking backwards and forwards from the compositional context of the *Lieder und Gesänge* to the music that inspired and formed 'the young Mahler' and to the composer's own later orchestral style. Berio elaborated upon this in an interview of 1991:

> The interesting thing is that for the young Mahler there were two main points of reference: Wagner and Brahms. I realized my orchestration with the aim of bringing out these two figures, of making them visible, tangible in a certain sense. I analyzed Mahler's harmony with Brahms and Wagner in mind. The dialogue between these three important figures – Wagner, Brahms and Mahler – organized my transcription of these Mahler songs.[167]

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[163] Copy preserved at the Sammlung Luciano Berio, Paul Sacher Stiftung.
[164] Peattie, 'Allusion and Quotation in Luciano Berio's Mahler Transcriptions', *Mitteilungen der Paul Sacher Stiftung,* 30 (2017), 32-38: 35.
[165] Berio, *Remembering the Future*, 41.
[166] Interview in *Die Wage*, 1899, translated by and cited from David Pickett, 'Arrangements and *Retuschen*: Mahler and *Werktreue*' (2007), 194.
[167] Cited from 'Intervista di Eero Tarasti (1991)', in Vincenzina Caterina Ottomano, ed., *Luciano Berio: Interviste e colloqui* (Torino: Giulio Einaudi editore, 2017), 254-5.

The annotations in Berio's copies of the vocal scores demonstrate clearly the moments at which he sensed the presence of Wagner or Brahms.[168] The examples below show two passages from the vocal score of 'Erinnerung', with Berio's additions retranscribed by me in pencil.

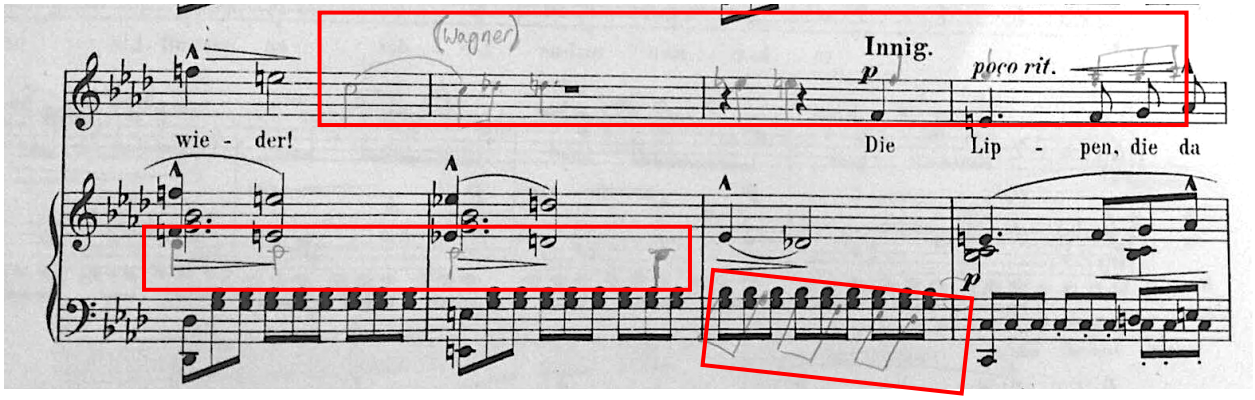

Figure 1.18: 'Erinnerung' bb. 9-12, with Berio's annotations.

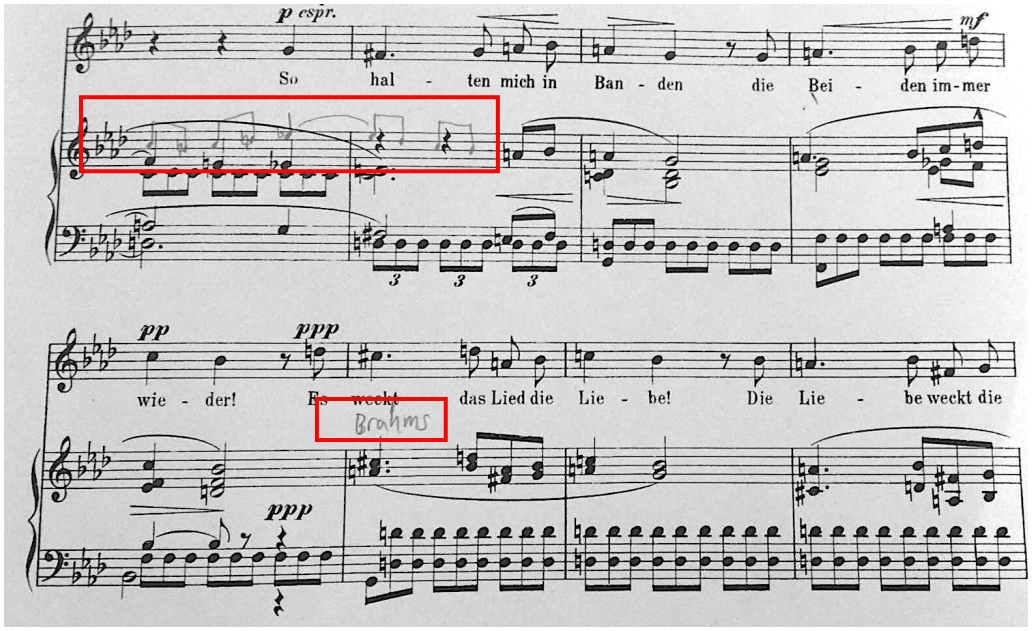

Figure 1.19: 'Erinnerung', bb. 40-48 with Berio's annotations.

[168] Held at the Sammlung Luciano Berio, Paul Sacher Stiftung.

In addition to Berio's invocations of Brahms and Wagner, Peattie has noted the ways in which his orchestrations are also imbued with personal sonic memories sparked by his encounter with the source material. The most colourful of such instances might be the passage in 'Nicht wiedersehen!' in which Berio 'skillfully evokes the sound of the organ' because the piano part had reminded him of 'harmonic progressions typical of the organist (my grandfather)'.[169] For Peattie, this offers one instance (of several) where Berio makes his presence as arranger felt: 'Berio's anachronistic treatment of the orchestra at the passage marked *come un' organo* [like an organ] is meant to remind us at every turn that the orchestration was not completed by Mahler'.[170] Peattie's invocation of 'us' here is telling: it assumes the listener will have a very high level of familiarity with the nuances of Mahler's orchestration, to the extent of being able to pick out a fleeting passage that stands out as being un-Mahlerian within Berio's richly scored arrangement. I wholly agree with Peattie's implicit assumption here that Berio's versions attract a particular type of analytical listening – not necessarily, however, the same mode of imaginative, associative listening that Peattie identifies as lying behind Berio's own arrangement practice, but perhaps the sort of historically oriented (historically informed?) and texturally-attuned listening with which Mahler enthusiasts (of all stripes) of the late twentieth century turned their adjudicating ears to the different versions of the Tenth Symphony. My next section turns to another quirk of Berio's instrumentation that stands out for its textural and timbral quality: his use of the celesta.

Berio, Mahler, and the celesta

Berio uses the celesta in five of his *Six Early Songs,* though the instrument is not used at all in his first volume of five arrangements. For the most part, its use is minimal and unobtrusive, often sounding together with the harp and usually underscoring a reduced orchestral texture at points of cadence or of harmonic or structural significance; when audible, it contributes to fantastical textures that evoke the fairy-tale worlds of the

[169] Peattie, 'Luciano Berio's Nineteenth Century', 433.
[170] Peattie, 'Luciano Berio's Nineteenth Century', 433.

Lieder und Gesänge poems. It occupies an intriguing position as the only keyboard used in the orchestrations: within the orchestra that serves to replace the song's original piano part, the presence of the celesta player allows for a trace of the voice-keyboard relationship to be retained, albeit devoid of function and separated by the string section. It is as if, in the process of orchestration, Berio splits apart the piano, with its keys and strings, into constituents: keyboard (celesta) and strings (string section). Unlike the piano's strings, the idiophonic construction of the celesta means that its distinctive sound is produced by hammers hitting steel plates that vibrate over wooden resonators, and so it is used more for decorative flourishes than for legato lines.[171]

At first glance, Berio's use of the celesta seems a naturally Mahlerian thing to do: along with the harmonium, the orchestral celesta appears across Mahler's late symphonies and songs, used together with harps, percussion, and occasionally mandolin and piano. However, the celesta does not belong in an *early* Mahlerian orchestra. Invented by Auguste Mustel in 1886, and first used in an orchestral composition by Chausson in 1888, the instrument had not yet crossed into Austro-German orchestral line-ups by the time Mahler had written the last of his early songs; nor does it belong within a *Wunderhorn* soundworld. According to both Altug Ünlü and Alexander Odefey, Mahler first encountered the celesta as a conductor in early 1903, ahead of the Viennese premiere of Gustave Charpentier's *Louise* in which the instrument features heavily.[172] He first used the instrument in a composition in the Rückert song 'Ich atmet' einen linden Duft!', and the celesta's variously heavenly, transcendental, distant and otherworldly connotations across this song and 'In diesem Wetter', the Sixth and Eighth Symphonies, and *Das Lied von der Erde* are all distinctive to Mahler's *later* style. The vibrant combination of celesta, harp, and harmonium came to act, in Mitchell's words, as 'a kind of continuo ensemble' of the *fin-de-siècle*.[173] Indeed, the 'celestial ensemble', in Julian Johnson's words, soon took a life of its own:

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[171] For an overview of the history and mechanics of the instrument, see James Blades, 'Celesta', rev. James Holland and Anne Beetem Acker, *Grove Music Online* (rev. July 2020).
[172] Altug Ünlü, *Gustav Mahlers Klangwelt: Studien zu Instrumentation* (Frankfurt: Peter Lang, 2006), 139; Alexander Odefey, *Gustav Mahlers Kindertotenlieder: eine semantische Analyse* (Frankfurt: Peter Lang, 1999), 57. On compositional legacies of Mahler's encounter with *Louise,* see David Alexander Rahbee, 'Direct musical influences from Charpentier's *Louise* on Mahler's sixth and ninth symphonies', *Nachrichten zur Mahler-Forschung,* 66 (2013), 1-22.
[173] Mitchell, *Songs and Symphonies of Life and Death*, 614.

Schoenberg's *Herzgewäsche* of 1911 'deploys the distinctive ensemble by which Mahler had repeatedly denoted the idea of the heavenly – a harp, celesta, and harmonium here accompany the high coloratura soprano in her ascent heavenward'.[174] Also in 1911, the year of Mahler's death, the silvery sound of the celesta shimmered atop the score of Strauss's *Der Rosenkavalier*, soon followed by Schreker's *Der ferne Klang* (1912) and Webern's *Five Pieces for Orchestra* (1911-13), amongst others.[175] In those final decades of musical Romanticism, the celesta represented the newest advances in organology, and was celebrated for its 'distinctly new qualities of tone', transforming orchestral surfaces across Europe.[176]

That Berio had these sonic characteristics in mind, when he spoke of wishing to explore the 'mature Mahler' in his *Lieder und Gesänge* arrangements, is evident in annotations made in his source scores. Next to the first instance of the birdsong-like motif that punctuates vocal phrases in 'Ich ging mit Lust', he wrote 'harp, celesta, mandolin'. While the latter didn't make it into Berio's eventual orchestral line up, these three instruments are famously used together in *Das Lied von der Erde,* their distinctive sonorities sounding out the end of 'Der Abschied' – Mahler's final orchestral song.

[174] Johnson, *Mahler's Voices*, 244.
[175] On modernist transformations of sonic colour in Schoenberg and Webern, see Johnson, *Mahler's Voices,* 244-5.
[176] 'Celesta' in *Grove*, 2nd edition (1904), 491.

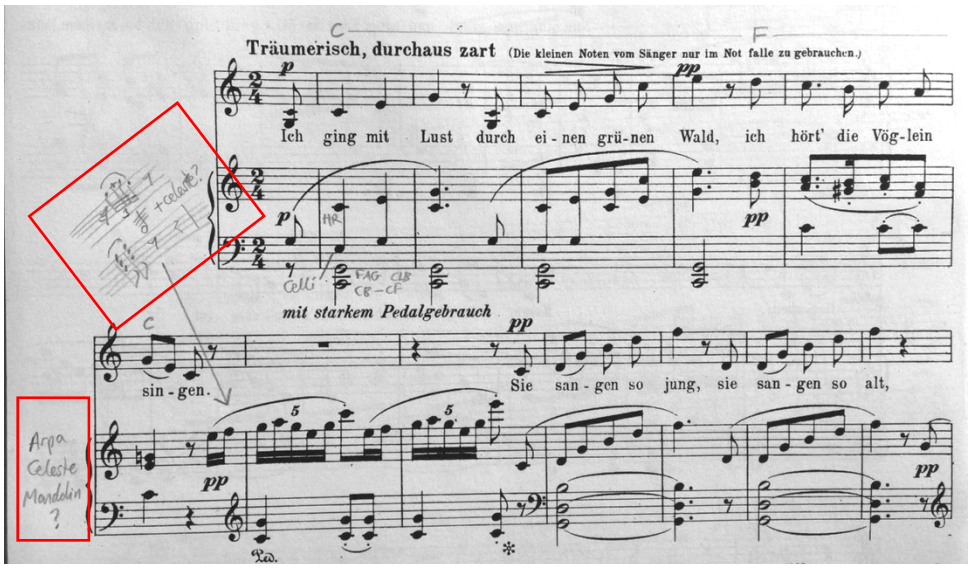

Figure 1.20: 'Ich ging mit Lust', bb. 1-12, with Berio's annotations re-copied in pencil from the source score held in the Sacher Stiftung.

A considerable cross-section of orchestrations and reimaginings of nineteenth-century music have used the celesta, perhaps deploying its otherworldly associations to enforce the temporal and technological gaps between the original and the new version, or perhaps to tap into the sentimental and nostalgic connotations it has picked up through its *fin-de-siècle* heritage. The instrument is featured in Zender's four *Schubert-Chöre* and Glanert's *Mahler/Skizze* of the late 1980s, for example – both close precursors to the instrument's starring role as the Mahlerian agent of Schubertian dissolution in Berio's *Rendering*.[177] In *Rendering* (1990), Berio juxtaposes his plausibly early nineteenth-century orchestration of the short-score sketches of Schubert's unfinished symphony D. 936A with his own distinctive passages that hold together the sketches like 'musical cement'; the celesta – the only instrument out of place in the Schubert-sized orchestra – has a distinctive agency in signaling when Schubert is to disintegrate into pure Berio.[178]

[177] The celesta is also used prominently in Holloway's *Reliquary* (see Chapter 2) amongst many others.

[178] Berio's preface to the score reads: 'the musical "cement" comments on the discontinuities and the gaps that exist between one sketch and another and is always announced by the sound of a celesta'. For general commentary on *Rendering,* see: Wilfried Gruhn, 'Schubert Spielen: Berios Sinfonische Ergänzungen zu Schuberts Sinfonie-Fragment D. 936a', *Musica,* 44/5

The Mahlerian invocations of *Rendering* are well known: Berio felt the expansive adagio of his second movement to be 'inhabited by Mahler's spirit'; his interventions between the Schubert fragments are given gradations of 'distant' markings that are so familiar from Mahler's scores;[179] the celesta itself is a disruptive and form-generating 'timbral outsider', to redeploy John Sheinbaum's illuminating concept.[180] Berio's use of the celesta to put Schubert's sketches 'in quotation marks'[181] has been written about extensively – for Peattie, it is the 'tendency to emphasize the work's very construction that offers an example of […] Berio's quiet homage to the music of Gustav Mahler'.[182] But also of interest here is the fact that he chose the celesta for its sonic quality, 'because it is a delicate instrument, which can be perceived immediately without being intrusive'.[183] I propose that the instrument plays a similar, subtler, role within Berio's *Early Songs*. With his careful dissection of Mahler's orchestral song idiom and its Brahmsian and Wagnerian influences, Berio would doubtless have been aware of the chronological asynchrony of the celesta with Mahler's earlier orchestral idiom. It is worth asking, then, what Berio's embrace of this instrumental intruder might tell us about his arrangements.

Writing about *Sinfonia,* Peattie has suggested that Berio, in his overlaying of Mahler's scherzo, draws attention to the symphonic movement's structural make-up,

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(1990), 290-296; David Metzer, 'Musical decay: Luciano Berio's *Rendering* and John Cage's *Europera 5, Journal of the Royal Musical Association,* 125/1 (2000), 93-114; Lorraine Byrne Bodley, 'Late Style and the paradoxical poetics of the Schubert-Berio *Rendering*', in *The Unknown Schubert,* ed. Barbara M. Reul and Byrne Bodley (Ashgate, 2008), 233-249; Thomas Peattie, *Gustav Mahler's Symphonic Landscapes,* 74-80; Seth Brodsky, *From 1989, or European Music and the Modernist Unconscious* (Oakland: University of California Press, 2017), 147-161.

[179] See in particular Peattie, *Gustav Mahler's Symphonic Landscapes,* 78-9. While Metzer and Byrne Bodley pay less attention to the contents of the 'musical voids' (Metzer), Peattie and Brodsky interrogate their delicately rich sonic character and their discursive incorporation of quotes and allusions to Schubert's 'late style'.

[180] Sheinbaum, 'Adorno's Mahler and the timbral outsider', *Journal of the Royal Musical Association,* 131/1 (2006), 38-83. To the observations of previous scholars, I would add that Berio's warping of sonata expectations in the first movement uses deformations characteristic of Mahlerian form; this is outlined in detail in my unpublished Master's thesis, '"Inhabited by Mahler's Spirit": Schubert and Mahler in Berio's *Rendering*' (M.St Diss, University of Oxford, 2016).

[181] Cited from 'Intervista di Francesco Ermini Polacci I (1998)', in Ottomano, ed., *Luciano Berio: Interviste e colloqui,* 368.

[182] Peattie, *Gustav Mahler's Symphonic Landscapes,* 76.

[183] Cited from 'Intervista di Francesco Ermini Polacci I (1998)', 368.

including the moment at which the original *Wunderhorn* song is left behind.[184] Osmond-Smith has suggested in relation to *Sinfonia* that Berio chose quotations from orchestrators as virtuosic as himself and Mahler: 'on one level this movement constitutes Berio's *hommage* to past masters of an art that he had himself so assiduously cultivated'.[185] Berio's so-called 'art of commentary' – his playful, analytical deconstructions of his works and his warpings of music history – is widely highlighted in literature on both *Rendering* and *Sinfonia*. Conversely, within Berio's canon of transcriptions and arrangements, the *Early Songs* have been viewed as relatively conservative and straightforward (Seth Brodsky calls them a 'period-faithful orchestration', for instance), a perception that I believe can be re-evaluated.[186]

As well as highlighting moments of song-symphonic interaction in songs like 'Hans und Grete' and 'Ablösung im Sommer', Berio draws attention, throughout the set, to the fact of the songs' orchestration, and to the practice of orchestration more broadly. Unlike in *Rendering* and *Sinfonia,* nothing in the *Early Songs* seems too out of place, yet, in pushing the expected sound of an early Mahler orchestral song both *backward,* to the textures and chromaticisms of Brahms and Wagner, and *forward,* to the celesta's heyday in the 1910s, Berio distorts history in a similar way. What is changed is the scale of his frame of reference: while *Sinfonia* snatches from Bach, Boulez, and lots in between, and *Rendering* visits pockets of musical history between Schubert's time and Berio's own, the *Early Songs* use roughly the frame of Mahler's own lifetime: the 1860s to the 1910s. The collusion of rich Brahmsian and Wagnerian textures with the sparkling interjections of the celesta make his arrangement style variously just-too-early (the 1860s and 70s) and just-too-late (the 1900s and 1910s) for the *Lieder und Gesänge* of the 1880s. The signifiers of chronological jumbling in the *Early Songs* are very subtle, often hidden within a full orchestral texture. The appearance of the celesta – its sound designed to catch the ear and thus to be noticed – draws attention to the delicate art of

[184] He writes: 'Berio draws attention to the cracks in the façade of Mahler's Scherzo, cracks that in the original movement have been largely papered over [...] the third movement of *Sinfonia* ultimately reveals Berio's profound understanding of the inherent contradictions that haunt Mahler's scherzo'. See Peattie, *Gustav Mahler's Symphonic Landscapes,* 2 (commentary on *Sinfonia* pp. 1-10).
[185] Osmond-Smith, *Playing on Words: A Guide to Luciano Berio's Sinfonia* (London: Royal Musical Association, 1985), 47.
[186] Brodsky, *From 1989,* 148.

arrangement itself, and to the associations attached to particular sonorities and textures that might be read into it. This in turn reveals the historical twists and turns of Berio's orchestration, emphasising the fact that Mahler could not possibly have orchestrated these songs himself. Berio's careful use of instrumentation both draws attention to and subverts the idea (and fallacy) of historically *accurate* arrangement, and at the same time illuminates the imagination and playfulness of his orchestration.

The *Lieder und Gesänge* orch. Eberhard Kloke

The final set of arrangements I turn to in this chapter are those by Eberhard Kloke (b. 1948). There is an clear rationale behind Kloke's desire to transcribe: he views his transcription practice as an extension as his interpretive work as a conductor.[187] For Kloke, a conductor's reading of a work is necessarily limited by the passing of time and bound, to a considerable extent, to the notes on the page.[188] Conversely, the manual effort of transcription allows for Kloke to enjoy a 'perspective of depth' – focused attention on each individual voice – through which he finds the details that spark his creative transformations.[189] Kloke endeavours in his arrangements to 'open up new intellectual and physical spaces' for the source works.[190] A key desired outcome is that his versions will offer a greater array of programming options for works (voice-piano songs in orchestral settings, operatic adaptations on the chamber stage, and so on), and he outlines his ideas on innovative programming at length in a monograph on the topic.[191]

His arrangements of selected *Lieder und Gesänge* – chosen liberally from Volumes 1, 2, and 3 – were published in 2011 by Universal Edition. Kloke has confirmed that his title – *Sieben frühe Lieder* – references Berg's set of the same name, which was written for voice and piano between 1905-8 and orchestrated by the composer twenty years later.[192] A further likely allusion, albeit not one mentioned in Kloke's writings, is to the titles of Berio's two sets, the *Fünf frühe Lieder* and *Sechs frühe Lieder*: the connotations of this numerical sequencing evoke both kinship and one-upmanship which, I believe, can also be traced within Kloke's orchestrations. In his arrangements,

[187] This sets him apart from Glanert, the Matthews brothers, and Berio who are primarily known as composers (although Berio's work as a conductor certainly influenced his transcription practice).
[188] Oleg Hollmann, 'Der Blick aufs Wesentliche: Die Transkriptionen und Bearbeitungen von Eberhard Kloke', in *Transkription als Interpretation: Konzertwerke und Opern in Bearbeitungen von Eberhard Kloke* (Boosey & Hawkes, 2019), 2-8: 2.
[189] Hollmann, 'Der Blick aus Wesentlich', 3.
[190] Hollmann, 'Der Blick aufs Wesentlich', 2.
[191] Kloke, *Wieviel Programm braucht Musik? Programm Musik-Konzept – eine Zwischenbilanz, 1980-2010* (Saarbrucken: Pfau, 2010).
[192] Insights into aspects of the songs' orchestration and orchestral conception can be found in Douglas Jarman, *The Music of Alban Berg* (Berkeley: University of California Press, 1979), 240ff.

Kloke aims to enact 'a reversal of the process' of Mahler's song-to-symphony adaptations by incorporating quotations from and allusions to the *Wunderhorn* symphonies in his song orchestrations.[193] This evidently has much in common with the approaches of Glanert and Berio, but Kloke's process is much more audibly interventionist. Indeed, Kloke has little time for aspirations towards 'authenticity' in arrangements of the type perhaps traceable in Glanert's engagement with the songs: when asked whether he hoped to arrange Beethoven's piano sonatas 'as Beethoven would have done it', Kloke replied: 'No, I have too much respect for Beethoven's work for that'.[194] However, like all the arrangers surveyed in this chapter, Kloke pays close attention to aspects of the works' provenance and their situation within Mahler's broader oeuvre, and uses his observations to inform his versions – the 'historically informed' impulse remains present, if more carefully concealed.

The first song of Kloke's seven is 'Nicht wiedersehen!', a 'grief-stricken'[195] *Wunderhorn* setting from the third of Mahler's volumes in which a man returns from his travels to find that his sweetheart has died in his absence. The first music we hear, however, is an extended quote from the First Symphony's third movement – the minor-mode 'Frère Jacques/Bruder Martin' theme – which will inevitably be much more familiar to the average classical audience than Mahler's early songs. This double bass theme, which was referred to by Richard Specht as music of a 'grim, horribly troubled, self-destructive' character,[196] is then joined by the melody of 'Nicht wiedersehen!' on the Wagner tuba; the bass stops abruptly before the last of the round's repeated two-bar phrases, providing instead a simple countermelody (Figure 1.21). The low, pianissimo trio of timpani, double bass, and Wagner tuba, with the funereal associations of the symphonic movement, foretell the unhappy realisation that will face the protagonist later in the song, while the unabashedly pessimistic recontextualisation of the opening melody situates front and centre Kloke's unrestricted – some would say heavy-handed – approach to the reimagining of the songs. Later on in 'Nicht wiedersehen!', Kloke

[193] Kloke, *Wieviel Programm braucht Musik?*, 129.
[194] Hollmann, 'Der Blick aus Wesentlich', 6.
[195] As described by Roger Vignoles, liner note for Stephan Ganz and Vignoles, *Mahler: Songs* (Hyperion, CDA67392, 2004).
[196] Richard Specht, *Gustav Mahler* (1913), cited in Zoltan Roman, 'Connotative irony in Mahler's Todtenmarsch in "Callots Manier"', *The Musical Quarterly,* 59/2 (1973), 207-222: 210.

points to another association between the song and the symphonic movement – this time, the passage that draws heavily upon the end of the *Lieder eines fahrenden Gesellen* song 'Die zwei blauen Augen'; he labels the passage a 'Lindenbaum' episode in a nod to the text of that song. The melodic lines of the song and symphony, overlaid one above the other, creates a gentle heterophony and a very clear connection between the two sources (Figure 1.22).

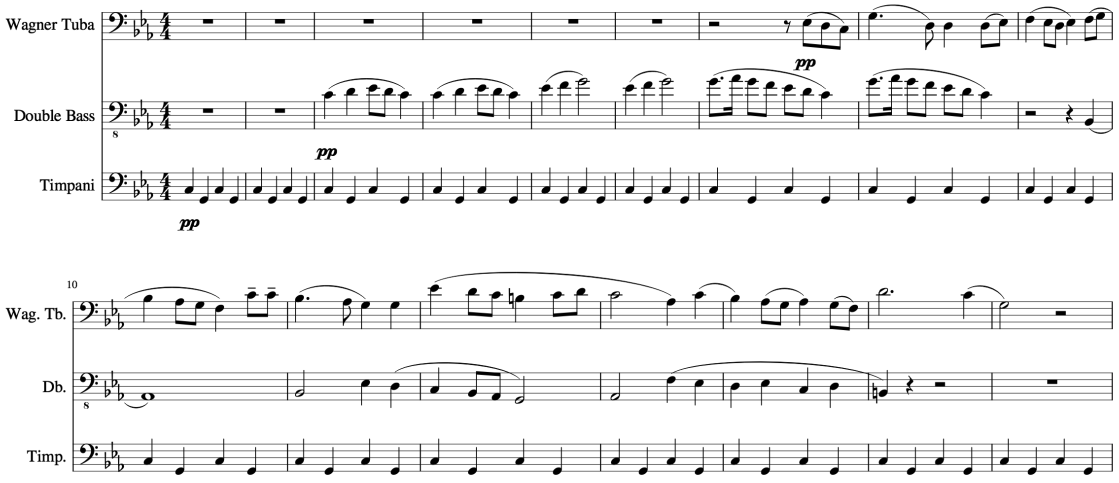
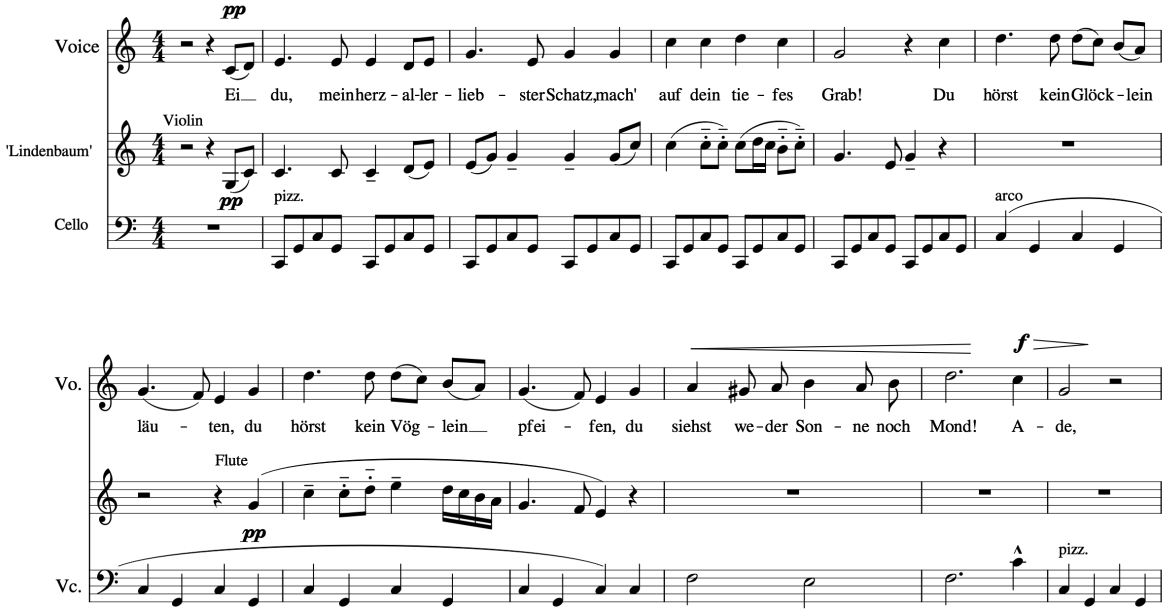


Figure 1.21. Kloke, opening of *Sieben frühe Lieder* ('Nicht wiedersehen!'), bb. 1-16.



Example 1.22. Kloke, 'Lindenbaum' episode in 'Nicht wiedersehen!', bb. 72-83.

A final intertext of 'Nicht wiedersehen!' takes its cue from a marking in the piano part at the moment in which the young man learns of the death of his beloved – 'Wie fernes Glockenläuten' ('like a distant tolling of bells'). This evocation of distant sound brings to mind, for one versed in Mahler scholarship, a long tradition of readings based upon similar markings of *wie aus der Ferne* and consequential invocations of Romantic distance, of the self-conscious distancing of the subject, and of 'timbral outsiders'. At this moment, Kloke calls for four cowbells to ring continuously for the duration of the phrase (8 bars): not unlike Berio's use of subtle instrumental anachronisms, Kloke here calls to mind Mahler's famous use of cowbells in the Sixth and Seventh Symphonies.

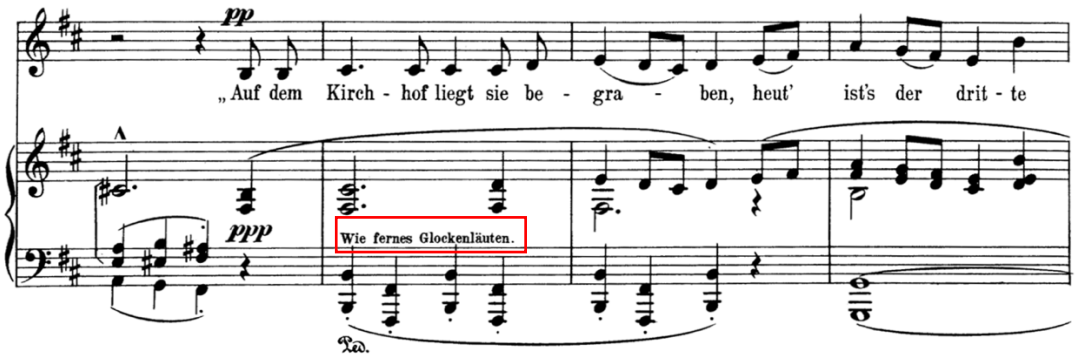


Figure 1.23: Mahler, 'Nicht wiedersehen!', bb. 26-29.

Kloke requires a wide array of instrument colours across his seven song orchestrations – for example, the two clarinettists are required to play clarinets in B-flat, A, and E-flat, as well as bass and contrabass clarinets and basset-horn – but he deploys them highly selectively (See Figures 1.24-1.25). The distribution of these instruments across the songs speaks to the creation of a specific timbral world for each, pointing in turn towards interpretative moves on Kloke's part. For instance, certain instruments are used to strengthen potential intertexts between earlier and later songs. Kloke's version of 'Zu Straßburg' begins with a military drum playing the unmistakable opening rhythm of 'Der Tamboursg'sell', passages of which are inserted liberally as 'episodes' as the arrangement progresses; the sonic association of the opening drum immediately puts 'Zu Straßburg' on a level playing field with Mahler's better-known orchestral soldiers' songs.

	Fl	**Ob**	**Kl 1**	**Kl 2**	**Trp**	**Pos**
Und nun ade [Nicht wiedersehen]	Fl, Alt (G)	Ob, Eh	Kl in A Bass-Kl in $B^{(b)}$	Kl in A	Trp in $B^{(b)}$	Pos
Kukuk [Ablösung im Sommer]	Picc, Fl	Ob, Eh	Kl in $B^{(b)}$	Kl in E^b Bass-Kl in $B^{(b)}$	Trp in $B^{(b)}$	Pos
Es ritten drei Reiter [Scheiden und Meiden]	Picc, Fl, Alt	Ob	Kl in $B^{(b)}$	Kl in $B^{(b)}$, Kl in E^b Bass-Kl in $B^{(b)}$	[Posthorn in $B^{(b)}$]	Pos
Zu Straßburg [auf der Schanz]	Picc, Fl, Alt	Ob, Eh	Kl in A	Kl in A Bass-Kl in $B^{(b)}$	Trp in $B^{(b)}$	Pos, Kontrab-Pos
Ich weiß nicht [Selbstgefühl]	Picc, Fl, Alt	Ob, Eh	Kl in $B^{(b)}$	Kl in $B^{(b)}$ Bass-Kl in $B^{(b)}$	Trp in $B^{(b)}$	Pos
Ich ging mit Lust	Picc, Fl, Alt	Ob	Kl in A Kl in E^b	Kl in A Kontrabass-Kl in $B^{(b)}$	Trp in $B^{(b)}$	Pos
Phantasie	Fl, Alt (G)	Ob, Eh	Kl in A Bassethorn in E^b	Kl in A Bassethorn in E^b	Kornett in $B^{(b)}$	Pos

Figure 1.24: Wind and brass instrumentation in Kloke's *Sieben frühe Lieder,* copied from Kloke, *Wieviel Programm braucht Musik?,* 132-3.

	Pk/Perc	**Str**	**Tasten**
Und nun ade	Pk, gr. Tr., Becken, 4 Herdenglocken (Glockengeläute in der Ferne)	Tutti	Hfe
Kukuk	Triangel, Tam, gr. Tr.	Tutti	Hfe Cel
Es ritten drei Reiter	Pk, Tam, Glockensp, tamburo militare, tamburo basco	Tutti	Hfe Klav
Zu Straßburg	Pk, tamburo militare, Campane, gr. Tr., Tamtam	Tutti	Hfe Klav
Ich weiß nicht	Pk, Tam, gr Tr, Rute, Becken, Xyl, Triangel	Tutti	Hfe
Ich ging mit Lust	Tamtam, Cymbales antiques, Triangel	Tutti	Hfe Klav, Cel
Phantasie	Pk, Schellen, Triangel	Tutti	Hfe Cel

Figure 1.25: Percussion, string, and keyboard instrumentation in Kloke's *Sieben frühe Lieder.*

Kloke and the celesta

Turning, again, to the celesta reveals a further level of sophistication within Kloke's use of historical sonic information. The instrument is used in three songs, and has a particularly striking role in the final two. In 'Phantasie', the last of Kloke's set, it is used to intone consistent F-sharp quavers from b. 28 to the end of the song at b. 44 – a dominant pedal within the song's B minor.[197] This harmonic-timbral addition is used to mediate between the end of the song, where the final words 'Im Herzen! Im Herzen!' end on a hanging, unresolved F-sharp, and Kloke's final additional 'episode' – the opening 'sleigh bell' passage of the Fourth Symphony (see Figure 1.26). The F-sharp pedal is used to pivot between two very different uses of B minor: in 'Phantasie' it is simple – firmly rooted and modally inflected – whereas in the symphony it is used as a subterfuge before the home key of G major is reached. It also serves to link 'Phantasie' – one of the two songs that Mitchell considers 'the slightest of all' – with 'Das himmlische Leben', the song that has long been considered a pinnacle of Mahler's symphonic *Wunderhorn* project in its generative influence over the Fourth Symphony.[198]

[197] The song was composed in B minor; the low-voice published version is in B-flat minor. See Paul Banks, 'Lieder und Gesänge', *Gustav Mahler: A Catalogue of Manuscripts and Printed Sources*: https://www.mahlercat.org.uk/Pages/LUG/LUG.htm.
[198] For instance, see Knapp, *Symphonic Metamorphoses*, Ch. 2 and 7.

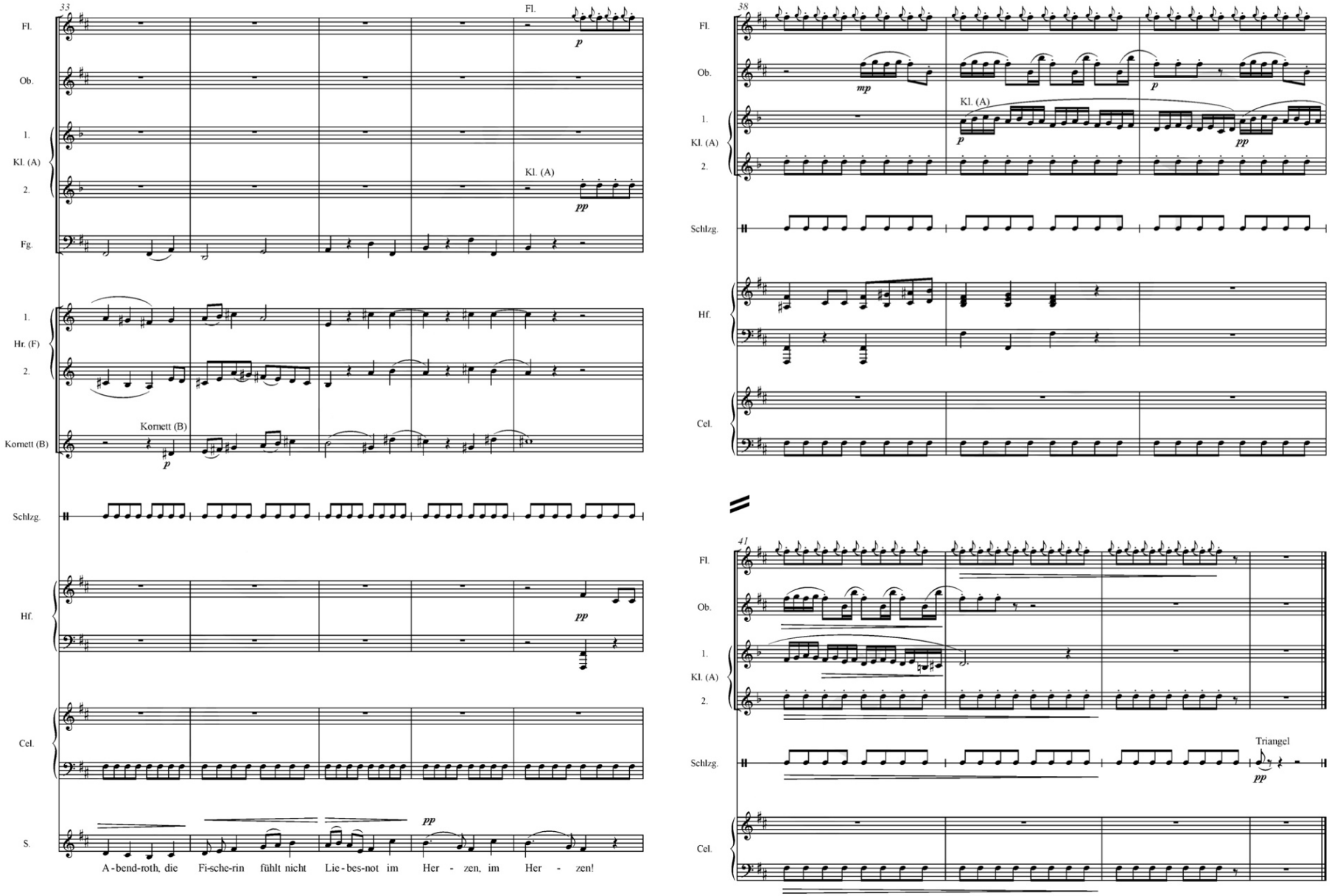
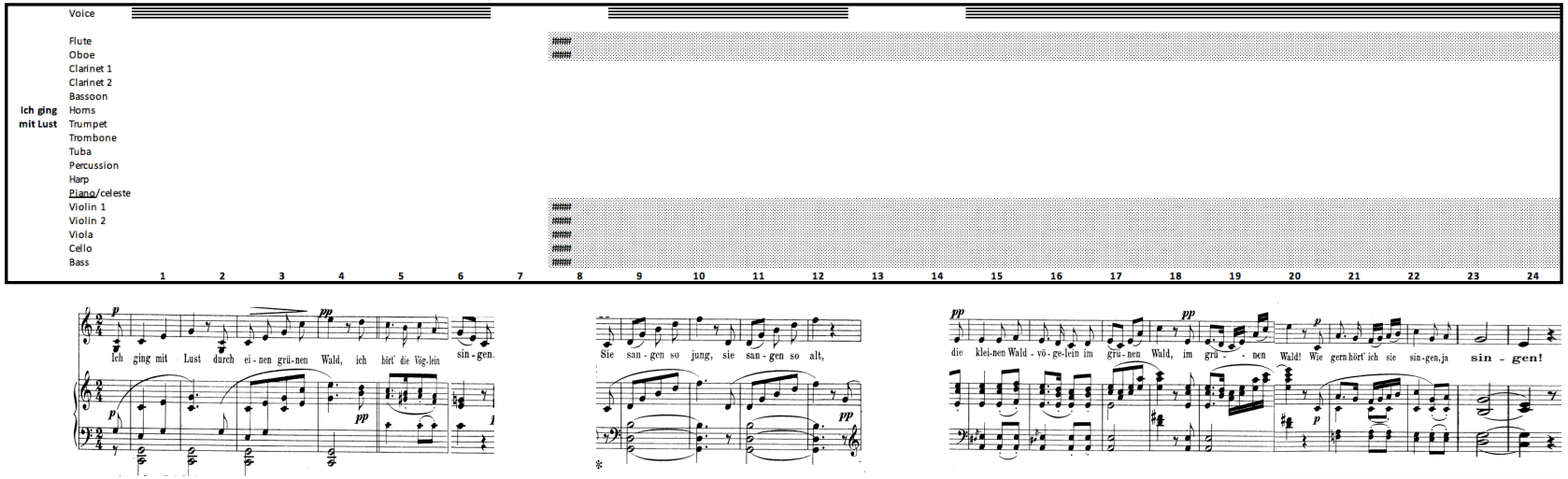


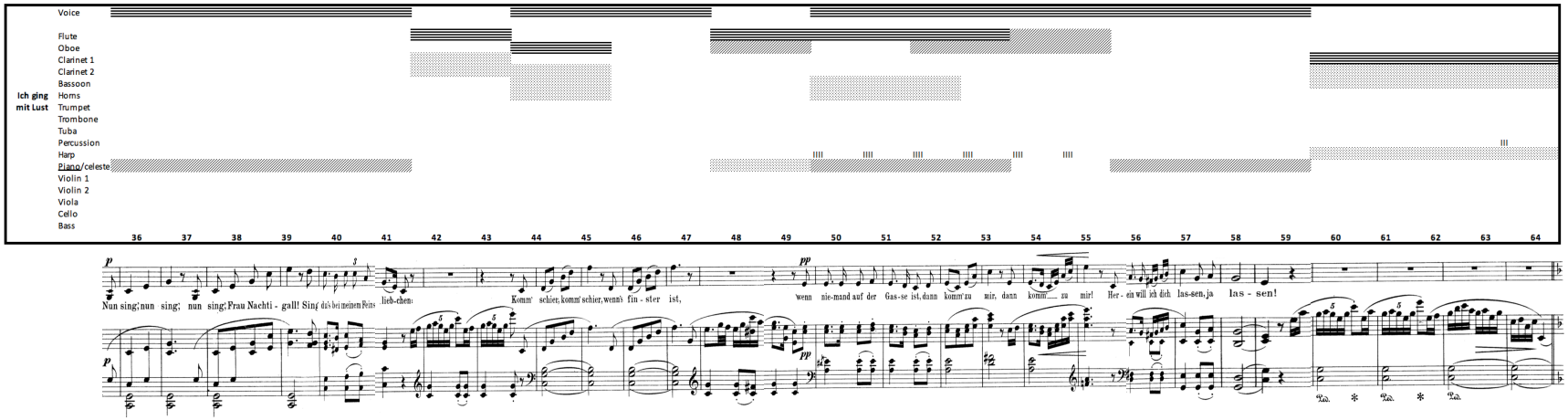
Figure 1.26: Kloke, celesta passage in 'Phantasie', bb. 33-44.

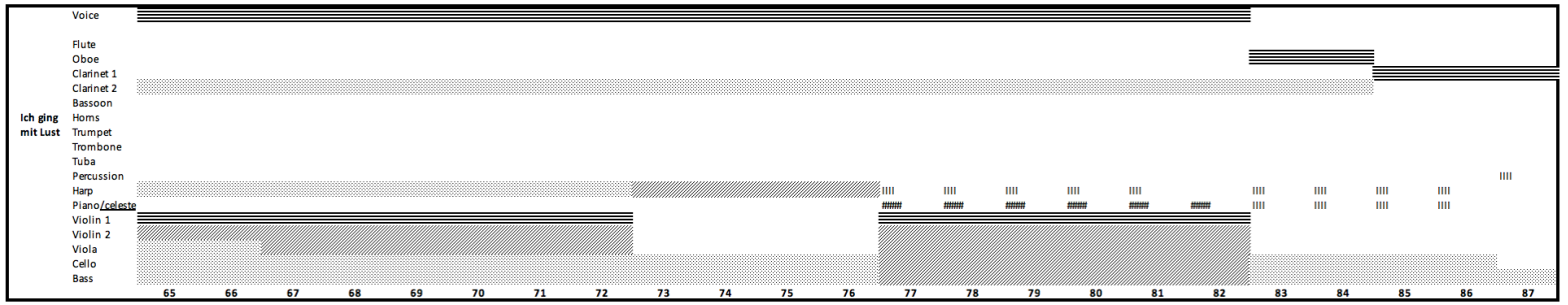
Finally, the celesta plays a smaller but equally important part in 'Ich ging mit Lust'. I did not include Kloke's version in my earlier comparative orchestration graph of this song, simply because it is too far removed from the Matthews, Glanert, and Berio versions, but it is worth briefly visiting here as the use of the celesta draws surprising links across the history of the song in arrangement. More so than in his versions of the other songs, here Kloke switches up the instrumentation across the song in clearly delineated sections: over the course of the song, Kloke visits various extant and possible versions of the song's existence (these are summarised in Figure 1.27 below, and shown graphically in Figure 1.28).

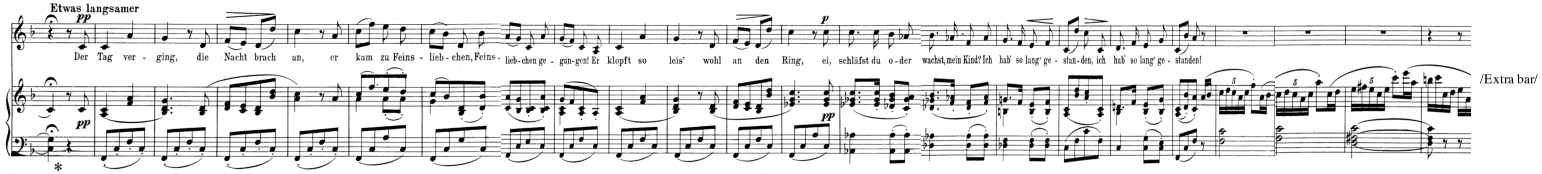
Bars	**Instrumentation**
1-7	Voice alone.
8-24	Voice with sustained 'Naturlaut' sheen (string harmonics, high flute and oboe).
25-35	'Episode' interruption: Symphony I/i.
36-41	Voice and piano.
42-64	Voice with wind/piano accompaniment; faster rate of textural change.
65-76	Voice with string accompaniment, plus clarinets.
77-87	As above *but with celesta.*
88-94	Voice with alternating wind accompaniment; double bass.
95-117	'Naturlaut' strings with occasional wind/brass passages.

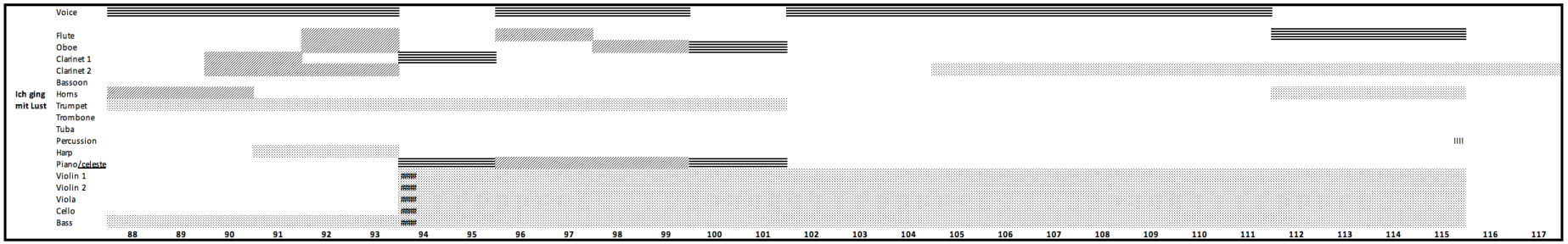
Figure 1.27: Instrumentation in Mahler-Kloke, 'Ich ging mit Lust'.

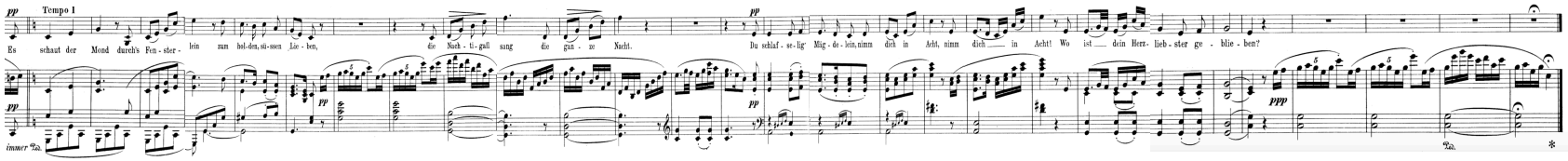

Voice
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Horns
Trumpet
Trombone
Tuba
Percussion
Harp
Piano/celeste
Violin 1
Violin 2
Viola
Cello
Bass
Ich ging mit Lust
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
Ich ging mit Lust durch ei - nen grü-nen Wald, ich hört' die Vög-lein sin - gen.
Sie san - gen so jung, sie san - gen so alt,
die klei-nen Wald - vö - ge-lein im grü - nen Wald, im grü - nen Wald! Wie gern hört' ich sie sin-gen, ja sin - gen!


Voice
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Horns
Trumpet
Trombone
Tuba
Percussion
Harp
Piano/celeste
Violin 1
Violin 2
Viola
Cello
Bass
Ich ging mit Lust
36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
Nun sing; nun sing; nun sing; Frau Nachti - gall! Sing' du's bei meinen Reim lieb-chen:
Komm' schier, komm' schier, wenn's fin - ster ist,
wenn nie-mand auf der Gas-se ist, dann kommt zu mir, dann kommt zu mir! Her - ein will ich dich las-sen, ja las - sen!


Voice
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Ich ging
mit Lust
Horns
Trumpet
Trombone
Tuba
Percussion
Harp
Piano/celeste
Violin 1
Violin 2
Viola
Cello
Bass
65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87


Etwas langsamer
pp
Der Tag ver - ging, die Nacht brach an, er kam zu Feins - lieb - chen, Feins - lieb - chen ge - gan - gen! Er klopft so leis' wohl an den Ring, ei, schläfst du o - der wachst, mein Kind? Ich hab' so lang' ge - stan - den, ich hab' so lang' ge - standen!
/Extra bar/


Voice
Flute
Oboe
Clarinet 1
Clarinet 2
Bassoon
Ich ging
mit Lust
Horns
Trumpet
Trombone
Tuba
Percussion
Harp
Piano/celeste
Violin 1
Violin 2
Viola
Cello
Bass
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117


Tempo I
pp
Es schaut der Mond durch's Fen - ster - lein zum hol - den, si - ssen Lie - ben, die Nach - ti - gall sang die gan - ze Nacht.
Du schlaf - st - lig' Mäg - de - lein, nimm dich in Acht, nimm dich in Acht! Wo ist dein Herz - lieb - ster ge - blie - ben?
immer Ped.
ppp

The first phrase removes the accompaniment entirely and has the singer perform alone: the solo voice with its simple triadic line is suggestive of an imagined folkloric heritage for the simple song. After this, a static tonic pedal made up string harmonics and high woodwind joins the voice – evoking both the opening of the First Symphony (reminding the listener, again, of the symphonic intertextualities of the *Lieder und Gesänge*) and some of the pedal passages added to certain songs in Berio's set. For the beginning of the second stanza at b. 36, we hear the voice-piano duo as Mahler wrote it (although here the duo must interact from across an orchestra); here Kloke seems to make literal what Peter Szendy calls plasticity of arrangement for the listener – where the ear is torn between the version presented and the 'original'.[199] The following passage looks similar to Glanert's when visualised: the pace of textural change is quickened, and accompanimental lines are distributed more widely across the woodwind section. The most simple passage of orchestration comes at bars 65-76, where the simple string accompaniment is reminiscent of the Matthews version. These bars may lull the listener into a sense of sonic security, which makes Kloke's next move all the more impactful. In bars 77-87, the celesta enters, in its only appearance in this song. As is the case in Berio's version, the distinctive sonority draws attention to its sudden presence, to the notes it plays and to the musical moment surrounding it. Indeed, not only does Kloke choose the same colourful harmonic moment in the song to introduce the celesta – during Mahler's brief detour to the submediant – but he directly lifts Berio's celesta line, which was a new addition in his arrangement, not derived in any conceivable way from Mahler's original (see below – Kloke sets the song a tone higher than Berio).

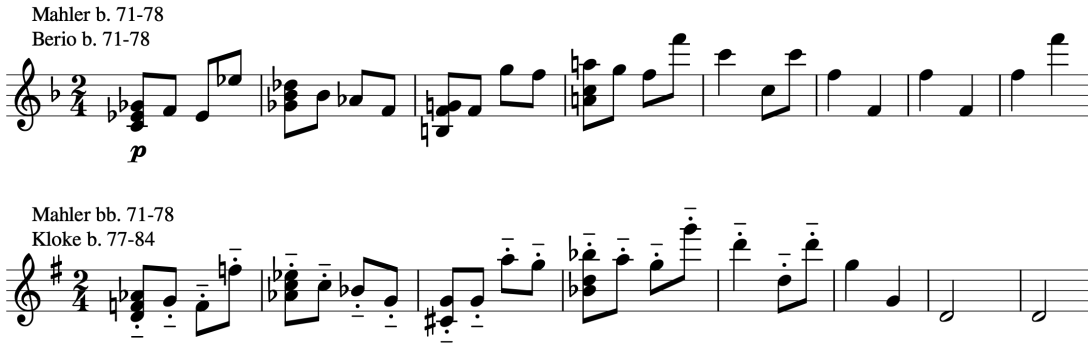


Figure 1.28: celesta lines in Berio (above) and Kloke (below), 'Ich ging mit Lust'.

[199] Szendy, *Listen: A History of our Ears,* 7.

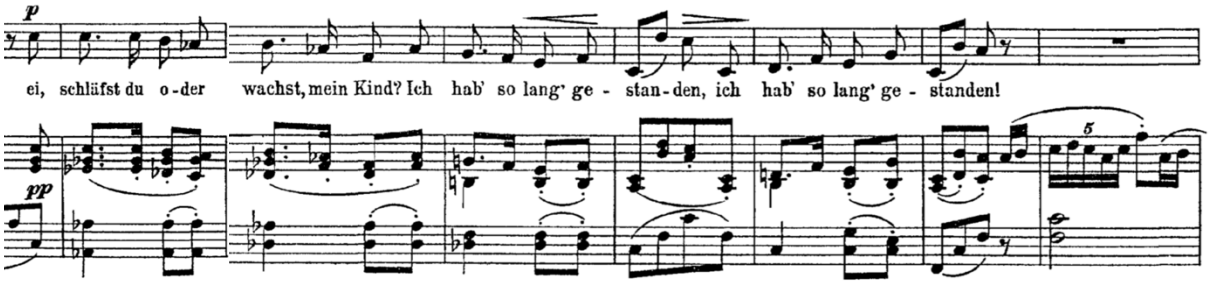


Figure 1.29: 'Ich ging mit Lust', bb. 71-77.

The obvious question is: why does Kloke incorporate Berio's celesta line in such a brazen fashion? Perhaps because the literal quotation of a distinctive passage provides a means for the arrangement history of 'Ich ging mit Lust' to be written into Kloke's version in a way that *might* be picked up on by a listener or analyst paying very close attention – this is why I believe the title (*Sieben frühe Lieder*) must also be a nod to Berio's titles. If it is meant as an 'in-joke', we must question the target audience: how many concert-goers would be able to pick up not only the extensive symphonic quotations and allusions peppered over the course of his orchestrations, but such a niche hidden nod to an earlier arrangement of a song? My reading of all this leads us back to the beginning of this chapter, to the intensity of Mahler appreciation that promulgated the completionist outlook of his fan-base – where members of online Mahler discussion boards listen so closely and repeatedly that they can pick out minute differences between different performing versions of the Tenth Symphony.

All of the orchestrations under consideration in this chapter are, in different ways, carefully informed by historical information, be that Mahler's own early or mature orchestral style; knowledge of his abandoned attempt to orchestrate 'Zu Straßburg auf der Schanz'; awareness of Mahler's music-historical position and his relationship to the composers who came before and after him; or the orchestrational history of the *Lieder und Gesänge* itself. The trajectory of my examples – from the narrowly-focused, careful workings of the Matthews brothers and Glanert, to Berio's gentle jumbling of chronology, to Kloke's meta, intricately referential webs of sonic signification – moves from less to more interventionist in the arrangers' approach, and this presents, in microcosm, the overarching trajectory of this thesis.

Chapter 2
New frames and historical fictions: orchestral arrangements and reimaginings of the last songs of Schumann and Brahms

This chapter continues the enquiry into cultural and historical contexts for recent song arrangements, here pinpointing more centrally the ways in which these reimaginings reflect, contradict, and perpetuate the evolving reception histories of nineteenth-century composers and their songs. While the versions of Mahler's *Lieder und Gesänge* explored in Chapter 1 all work to foreground the fact of the songs' earliness within Mahler's oeuvre, here I turn to the last song cycles of Brahms and Schumann, and to the very different ideas of 'lateness' attached to these two composers. Three versions of Schumann's *Gedichte der Königin Maria Stuart* ('Songs of Queen Mary Stuart', Op. 135, 1852), and two of Brahms's *Vier ernste Gesänge* ('Four Serious Songs', Op. 121, 1896) will be examined across the chapter, with sub-sections moving between Schumann and Brahms to allow both for in-depth discussion and for continued productive juxtaposition. The first part of the chapter lays out prominent features of the cycles' reception histories, demonstrating how tropes of greatness, lateness, weakness, and universality have fed into performance cultures and critical responses to the late music of Schumann and Brahms in the twentieth and twenty-first centuries. Malcolm Sargent's 1944 Brahms orchestration is an early stopping point, demonstrating the amplification through arrangement of popular themes in the reception of Brahms's *Vier ernste Gesänge*, and its successful communication with mid-century British musical sensibilities. Robin Holloway's reframing of Schumann's songs in his 2010 *Reliquary* is then used to demonstrate the continued influence of negative stereotypes surrounding Schumann's late music, even decades after its scholarly 'rethinking'. Holloway's apparent efforts to 'redeem' Schumann's Mary Stuart songs contrast clearly with Aribert Reimann's two engagements with the same set – a 1988 chamber orchestration, and a 2016 edition which used the five languages of the songs' original poems (French, Scots, Italian, old French, and Latin) instead of the German translation used by Schumann. This section moves from outlining Reimann's compositional rehabilitation of Schumannian lateness to exploring ideas and ideals of 'reframing' songs within recent aesthetic and scholarly cultures. The focus of the chapter then pivots, with Reimann's historically informed 2016 Schumann edition, into a consideration of how historical

musical sources (in this case, the voice-piano scores) undergo dramatic narrative reframing in recent composed reimaginings: the case study here is Detlev Glanert's *Vier Präludien und ernste Gesänge* (2004-5). I suggest that Glanert's Brahmsian world is constructed through narrative and descriptive strategies familiar from literary and cinematic historical fiction – genres which have soared in both mainstream popularity and scholarly attention in recent decades. Finally, I consider the enticing provocations that these careful and imaginative retellings of the musical past offer to received and conventional modes of understanding and writing music history.

'Serious' Brahms, 'sad' Schumann: the reception and arrangement of two last cycles

At first glance, Schumann's *Gedichte der Königin Maria Stuart* and Brahms's *Vier ernste Gesänge* have much in common: both were written very late in their composers' lives; both are short, relatively self-contained and self-referential cycles; and both thematise death. Both use religious texts, to different extents and with different provenance: Brahms took verses from the Old and New Testaments, while Schumann's settings of poems attributed to Mary Queen of Scots include two prayers. The two cycles have been continually linked to paradigms of the respective composers' 'late styles' and, importantly, to their late biographies. In some ways, they interact: the figure of the young Brahms features heavily in scholarly and popular understandings of Schumann's final years (although they met after Schumann's Mary Stuart songs had been completed), while Brahms wrote his last songs during Clara Schumann's final illness.[1] The possible links to forge between these two composers' last song cycles are numerous, thought-provoking, and potentially misleading. However, the songs' reception histories have been starkly different: Brahms's have come to represent a final great pinnacle of the composer's life and work, while Schumann's have been seen by many to symbolise an embarrassing end to a once-great song-writing career. This polarity extends an

[11] John Daverio labels the attribution of Schumann's newfound creativity to Brahms's arrival in the second half of 1853 as 'a distortion of facts', as Schumann had been productive for months beforehand. See *Robert Schumann: Herald of a 'New Poetic Age'* (New York: Oxford University Press), 434; Lucien Stark, *A Guide to the Solo Songs of Johannes Brahms* (Bloomington: Indiana University Press, 1995), 343-4.

enticing invitation to consider how various arrangements and composed responses to both cycles interact with broader trends in their reception histories.

Scholarly, popular, performed, and composed responses to Brahms's *Serious Songs*, much like those Schubert's *Winterreise,* depend upon pervasive tropes of lateness: above all, that both cycles are widely recognised as profound and serious late masterpieces preoccupied with the subject of death. A good impression of the popular reception of *Winterreise* can be found in a BBC Music Magazine review of a 1996 recording by Matthias Goerne and Graham Johnson, which praises the pair for 'plumb[ing] the emotional depths of one of the most heart-wrenchingly sublime masterpieces in the genre'.[2] The prose is not so far from Richard Specht's reverential evaluation of the *Serious Songs* in his 1928 biography of Brahms: the songs, he writes, make us 'succumb to [Brahms] unresistingly', and constitute 'all that is glorious, strong, and radiant, the last attainment of his soul'.[3] These successful 'late styles' of Schubert and Brahms have much in common with the romanticised constructs of 'late style' in the works of Shakespeare, Goethe, Beethoven, and a litany of other major cultural figures – wherein a heightened awareness of mortality is alleged to bring about a noticeable change in style, and to imbue certain works with a self-conscious profundity.[4] The concept has been widely extrapolated and applied to an ever-lengthening list of canonic composers,[5] fuelled by an emotive author-centrism which, today, remains omnipresent in the public spheres of classical music, and which continues to lurk beneath the surface of much musicology and of many 'composed responses' to canonic music examined in this thesis. The overwhelmingly negative historical perception of Schumann's late music is thrown into sharp relief by the

[2] Author unknown, cited from Hyperion online: https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA30021.

[3] Richard Specht, *Johannes Brahms,* trans. Eric Blom (London; Toronto: J.M. Dent, 1930 [1928]), 343.

[4] A classic text here is, of course, Edward Said's *On Late Style* (London: Bloomsbury, 2006), which draws upon a rich tradition of twentieth-century critical thought, most notably that of Adorno; a more recent critical overview is Gordon McMullan and Sam Smiles, eds., *Late Style and its Discontents* (Oxford: Oxford University Press, 2016).

[5] As Laura Tunbridge writes, 'every composer has a late style nowadays', with the following indicative list based on recent musicological publications: Beethoven, Mozart, Haydn, Schubert, Schumann, Chopin, Liszt, Verdi, Wagner, Brahms, Wolf, Puccini, Scriabin, Debussy, Fauré, Stravinsky, Strauss, Sibelius, Messiaen, Grisey, Xenakis, Schnittke. See 'Saving Schubert: Evasions of Late Style', in *Late Style and its Discontents*, 120-130: 120.

examples of Brahmsian and Schubertian 'late greatness', providing a major grappling point for later composer-arrangers. This chapter will demonstrate that reimaginings of nineteenth-century composers' late songs tend either to critique or to propel tropes of lateness and greatness; some do both simultaneously. They aptly illustrate the contention that composed responses both depend upon and propagate the wider reception histories of canonic works, as well as constituting invaluable pieces of reception history in their own right.

Brahms's last songs

Brahms's *Vier ernste Gesänge* were completed in May 1896 and premiered that November. The texts are drawn from the Lutheran bible: the first three are sombre Old Testament verses preoccupied with the inevitability of suffering and death in the human condition (Ecclesiastes 3:19-22 and 4:1-3; Sirach 41:1-2); the fourth focuses more positively on 'faith, hope, and charity' (1 Corinthians 1:1-3; 12-13). The broad relatability of the texts has led to them becoming popular choices for funeral services, leading on occasion to a Christian co-option of the non-religious Brahms[6]: Graham Johnson notes that the songs have been performed in 'thousands' of memorial services 'as congregations listen respectfully to this music, convinced that Brahms must have been a very godly man'.[7] One principal locus of musicological debate sparked by the set has indeed been concerned with its (and Brahms's) spiritual outlook: Brahms famously referred to the songs as 'godless *Schnaderhüpfeln*', a light-hearted phrase in which Nicole Grimes has recently identified a possible Nietzschean undertone.[8] Other common musicological threads address the songs' balance of pessimism with optimism; their uncompromising embrace of the subject of death; and their position between

[6] On Brahms and religion, see for instance, Jan Brachmann, *Kunst, Religion, Krise: Der Fall Brahms* (Kassel: Bärenreiter, 2003).
[7] Johnson, 'Vier ernste Gesänge, Op.121' note for Hyperion online [undated]: https://www.hyperion-records.co.uk/dw.asp?dc=W14189_33124.
[8] Nicole Grimes describes this as 'a Southern German term meaning harvesters' revels', and notes its resonance with Nietzsche's disregard of Martin Luther, in *The Antichrist,* for having 'robbed Europe of the last great cultural harvest'. See Grimes, *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge: Cambridge University Press, 2019), 163; 171.

Schopenhauerian pessimism and Romantic idealism.[9] Many scholars have disputed the ideological unity of the set, owing to the textual disconnect between the first three songs and the last. Daniel Beller-McKenna writes that 'the pessimistic view must treat the set as an unintegrated and imbalanced whole in which the fourth stands alone, out of kilter with the consistently gloomy message of the first three'; this, in turn, means that the last song has 'not surprisingly […] widely been held in lesser opinion than the others'.[10] Yet others, reflecting the continued privileging of musical unity in analytical scholarship, have outlined at length motivic continuities and cross-references between the four songs, in order to demonstrate that the set forms a cohesive musical whole.[11]

Some tropes that recur in literature on the *Vier ernste Gesänge* are worth outlining in more detail. One of these is the linking of the cycle's themes of death and redemption – and, by extension, its motivic and harmonic workings – with Brahms's personal situation, and the idea that the cycle, in all its profundity, constitutes the final great offering of 'the last great master of German tonal art' (these words of Schenker are cited affirmatively by Arnold Whittall in his 1983 analytical chapter on the songs).[12] In an early example, partially cited before, the songs prompted an outpouring of heartfelt exaltation from the discerning pen of Specht, which soon found an English readership through Eric Blom's 1930 translation:

> Here is the epitome of Brahms's nature […]. Here is all of him that compels love and makes us succumb to him unresistingly, all that is glorious, strong, and radiant, the last attainment of his soul. […] All that is immortal in Johannes Brahms is here enshrined like a talisman which discloses to the initiated a clue to the mysteries of the Universe. Here is the loftiness of his sublime and deeply emotional inspiration, his inexplicable art that is revealed only to those who

[9] Daniel Beller-McKenna's work, in particular, has dealt extensively with the latter points.
[10] Beller-McKenna, 'Brahms on Schopenhauer: The *Vier ernste Gesänge,* Op.121, and Late Nineteenth-Century Pessimism', in *Brahms Studies 1*, ed. David Brodbeck (University of Nebraska Press, 1994), 170-190: 170-1.
[11] For instance, Arnold Whittall, 'The *Vier ernste Gesänge,* Op.121: enrichment and uniformity', in *Brahms: Biographical, Documentary and Analytical Studies*, ed. Robert Pascall (Cambridge University Press, 1983), 191-205.
[12] Schenker, *Free Composition*, trans. Ernst Oster (New York and London: Longman, 1979), 94.

> listen closely to these symphonic biblical and yet pagan songs, his wrestling for the highest things, and his humanity purged in the fires of sorrow.[13]

Along similar lines, Edward Venn quotes from Schoenberg's enormously influential essay 'Brahms the Progressive' in order to demonstrate the reifying impulse behind discussions of Brahms's technical craft – in this case concerning the third song, 'O Tod':

> … is one not entitled to assume that a message from a man who is already half on the other side progresses to the uttermost limit of the still-expressible? Is one not entitled to expect therefrom perfection of an extraordinary degree, because mastership, a heavenly gift, which cannot be acquired by the most painstaking assiduity and exercise, manifests itself only once, only one single time in its full entirety, when a message of such importance has to be formulated?[14]

These earlier responses might demonstrate what Margaret Notley understands to be an 'ahistorical' canonising of Brahms shortly after his death, whereby 'the early metamorphosis of the composer into a transhistorical figure' has led to his music being viewed through narrower theoretical and historical lenses than the works of many other composers.[15] From a survey of studies and programme notes about the songs in the intervening century, not much seems to have changed: the emotionally-charged sublimation of Brahms in discussions of his last songs never seems far away. The influential critic Eric Sams famously viewed Schumann's final songs with pity – I will elaborate on this later on – but Sams's similarly well-circulated guide to Brahms's songs demonstrates quite the opposite stance towards the *Vier ernste Gesänge*: 'he was contemplating his own lifetime's harvest of accomplishment, and surely with real celebration'.[16] Lucien Stark's 1995 guide to Brahms's songs states that 'with their symphonic concentration and expressive declamation, they represent the culmination

[13] *Johannes Brahms*, 343.
[14] Arnold Schoenberg, 'Brahms the Progressive', cited from Edward Venn, 'Thomas Adès and the Spectres of Brahms', *Journal of the Royal Musical Association*, 140:1 (2015), 163-212: 194.
[15] Margaret Notley, *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism* (Oxford: Oxford University Press, 2007), 5.
[16] Eric Sams, *The Songs of Johannes Brahms* (New Haven: Yale University Press, 2000), 319.

of a lifelong process of refinement', while in notes for Hyperion, Graham Johnson labels the songs a 'dark and powerful work for an end of an era', suggesting that they are 'the culmination of a lifetime where he has attempted to speak the truth as he sees and understands it'.[17]

The sense of an ending recurrent in these remarks has found obvious links with the proximity of the songs' completion to the deaths of both Clara Schumann and Brahms himself, which has imbued the critical discourse with a palpable emotional edge (it is worth remembering that, while he first played the songs in public for fellow mourners at the wake following Schumann's funeral, the composition of the songs preceded her death by several weeks). Sams's prose is indicative: 'In expressing his own eschatology, the doctrine of last and final things, in these last and final songs, Brahms was brave; for he stood in the shadow of death – his own, as well as Clara Schumann's'.[18] The biographical circumstances surrounding the songs' composition and early circulation are certainly poignant: according to Specht, the sermon at Brahms's funeral in 1897 was based on the verses used in the *Serious Songs*, while the previous year Brahms had sent the score to Marie Schumann following the death of her mother. An excerpt from the attached letter reads:

> Some such words as these have long been on my mind, and I did not think that worse news about your mother was to be expected – but deep in the heart of man something often whispers and stirs, quite unconscious perhaps, which in time may ring out in the form of poetry or music. You will not be able to play the songs yet, because the words would affect you too much, but I beg you to regard them and to lay them aside merely as a death offering to the memory of your dear mother.[19]

The sentiments of the songs have also been read as tributes to a handful of significant figures in Brahms's life who predeceased him in the 1890s – Paul Berry has demonstrated

[17] Lucien Stark, *A Guide to the Solo Songs of Johannes Brahms* (Bloomington: Indiana University Press, 1995), 344; Graham Johnson, 'Vier ernste Gesänge, Op. 121'.
[18] Sams, *The Songs of Johannes Brahms*, 320.
[19] Brahms to Marie Schumann, 7 July 1896. Translated by and cited in Stark, *A Guide to the Solo Songs*, 343.

that many of Brahms's works throughout his life were written with particular members of his social circle in mind.[20] The influential Viennese critic (and Brahms's close friend) Max Kalbeck suggested that they could 'just as well be considered offerings at the graves of Elisabeth von Herzogenberg, Billroth, and Bülow as they could for Clara Schumann'.[21] Further, it is important to remember that, for many of his contemporaries, the end of Brahms's career signalled the end of an era, bringing with it a host of anxieties about the new century and encroaching modernity, and of the future of Viennese liberalism and musical Romanticism.[22] The biographical and music-historical associations have stuck, contributing to the tendency for the songs to be discussed in more emotive terms than other works of similar sobriety – notably the German Requiem, which was written much earlier in Brahms's life. For many, the songs symbolise a rich end to a long and bountiful creative life.[23]

Two other, interlinked tropes in the reception of the songs find clear manifestations in arrangements and compositional engagements. The first is the idea of their simultaneous 'intimacy' and 'universality'; the second, the belief that Brahms had himself intended either to orchestrate the songs or to incorporate their themes into a new orchestral work. The latter suggestion is based on a single-page manuscript document, catalogued as 'A122' in the archive of the Gesellschaft der Musikfreunde, which displays on one side a sketch of the fourth song, and on the other a sketch for an unrealised work in E-flat major, with annotations indicating orchestral scoring.[24] Included in these orchestral jottings is a clear transcription, transposed into E-flat, of four bars from the second song, along with further possible references to the first and third songs. This, along with the shared key (and manuscript page) of the sketch and the fourth song, led Kalbeck to conclude that Brahms had envisaged a 'symphonic

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[20] Berry, *Brahms Among Friends: Listening, Performance, and the Rhetoric of Allusion* (Oxford: Oxford University Press, 2014).
[21] Max Kalbeck, 'Brahms's Four Serious Songs, Op.121' [1914], trans. William Miller, in Walter Frisch and Kevin Karnes, eds., *Brahms and his World*, rev. ed. (Princeton, N.J.; Oxford: Princeton University Press, 2009), 267-286: 270.
[22] See Notley, *Lateness and Brahms*, Introduction.
[23] On biographical and subjective paradigms for musical listening in the nineteenth century, see Mark Evan Bonds, *The Beethoven Syndrome: Hearing Music as Autobiography* (New York: Oxford University Press, 2019).
[24] See Daniel Beller-McKenna, 'Reconsidering the Identity of an Orchestral Sketch by Brahms', *The Journal of Musicology*, 13/4 (1995), 508-537: 508-9.

cantata' or a 'fantasy on previously existing songs'.[25] While this claim has been called into question by scholars including George Bozarth, David Brodbeck, and, most thoroughly, Daniel Beller-McKenna on the grounds that most of the orchestral sketch 'bears only a passing relationship to Op. 121', what is important here is not what might (or might not) have been if Brahms had developed the sketch further, but rather how Kalbeck's early conclusions laid the ground for the widespread reception of the songs as 'symphonic'.[26] For instance, Beller-McKenna links Kalbeck's speculations to numerous later interpretations of the songs that attempt to explain away their 'unprecedented use of the Bible in such a decidedly secular context' by linking them to the orchestral genres of cantata and oratorio.[27]

Questions of the songs' content and context also struck Kalbeck in relation to their tone and message: he wrote that their 'theme is the deepest and most serious contemplation of the common fate of all men', recognising the universality of the subject matter while maintaining that their character is essentially introspective: the songs were composed 'to himself and only to himself [...] he had made the words his own, singing them forth from the innermost reaches of his heart'.[28] Matters of genre are strongly implicated in these questions of intimacy and universality, the status of the songs tugged, not unlike Mahler's *Lieder und Gesänge*, between voice-piano lied and unrealised larger work. Stark suggests that the songs 'expand the concept of art song to accommodate the exploration at the level of the individual of those ethical and spiritual matters that the *Requiem* and the motets ponder on a more universal scale', while Grimes writes that Brahms distils in Op. 121 'a monumental scale of conception' into 'the most intimate of forms'.[29] By the end of the nineteenth century, the lied was clinging onto its associations with the idealised introspective utterances of Romantic subjectivity

[25] Cited from Beller-McKenna, 'Reconsidering the Identity of an Orchestral Sketch', 509.
[26] See George Bozarth, 'Paths not Taken: The "Lost" Works of Johannes Brahms', *Music Review* 50 (1989), 185-205; and David Brodbeck, 'Review: Margit McCorkle, *Johannes Brahms: Thematisch-bibliographisches Werkverzeichnis*', *Journal of the American Musicological Society*, 39 (1989), 418-31.
[27] Beller-McKenna, 'Reconsidering the Identity of an Orchestral Sketch', 523-4.
[28] Kalbeck, 'Brahms's Four Serious Songs, Op.121' [1914], 268.
[29] Stark, *A Guide to the Solo Songs*, 344; Grimes, *Brahms's Elegies,* 202.

in spite of the exponential rise of the orchestral song in the previous few decades.[30] Brahms neither wrote orchestral songs nor orchestrated his own voice-piano songs (although he did orchestrate a number of Schubert's lieder), keeping his prolific body of lieder separate from his music for vocal soloist(s), chorus, and orchestra, which includes the *Alto Rhapsody*, *Nänie, Schicksalslied*, *Triumphlied*, and the *deutsches Requiem*. It is perhaps unsurprising that the *Vier ernste Gesänge*, with their deeply personal yet 'universal' texts that resonate well with the aforementioned larger-scale works, have been taken into the orchestral arena through arrangement considerably more than any of Brahms's other songs, their message seemingly outgrowing their small-scale medium.[31]

Within the arrangement history of Brahms's *Serious Songs,* there have been several orchestrations, as shown in Figure 2.1 below.[32] Most of these are straightforward reconfigurations of the piano part for full orchestra, and many have proven popular on the concert stage and on record; these orchestrations were undertaken by a mix of those who work(ed) primarily as composers, musicologists, and conductors.

[30] By this time, composers were beginning to write songs in multiple, equally valid textural configurations (voice-piano *and* voice-orchestra), weakening the sense of 'either-or' implied by some of this scholarship on Brahms's sketch that diminishes the value of the songs *as lieder* at the first sniff of their orchestral potential.

[31] To my knowledge, very few orchestrations have been made of the majority of Brahms's large body of songs, and even fewer have been arranged/adapted multiple times.

[32] My list is undoubtedly incomplete, and there are others for which I have been unable to find sufficient information to include in the list, such as a mid-century version by conductor Karl Maria Zwissler. There have, of course, been many versions made for solo piano and other instrumental configurations; most notable, perhaps, is the 1912 version by Max Reger.

1934	Günther Raphael: composer	Orchestration (Breitkopf & Härtel, 1934)
1944	Malcolm Sargent: conductor	Orchestration (Oxford University Press, 1959)
1944	Erich Leinsdorf: conductor	Orchestration (Boosey & Hawkes, 1978)
c.1952	Ludwig Misch: musicologist/conductor	Orchestration (Schott, 1952)
1981	Karl Michael Komma: composer	Orchestration (Carus, 1983)
2004	Detlev Glanert: composer	Orchestration (Boosey & Hawkes, 2004)
2004/5		Orchestration with added preludes: *Vier Präludien und ernste Gesänge* (Boosey & Hawkes, 2005)
2007	Henk de Vlieger: composer/arranger	Orchestration (Schott, 2007)
2013	Eberhard Kloke: conductor/arranger	Orchestration of the first three songs, with interpolations/additions: *Drei ernste Gesänge für tiefe Stimme, einem Rezitator ad lib., Transkription für Orchester,* Op. 28/1 (Boosey, 2013)
		Chamber ensemble version of the above: *Drei ernste Gesänge für tiefe Stimme, einem Rezitator ad lib., Transkription für Kammerensemble,* Op. 28/2
2013	David Matthews: composer/arranger	Orchestration – strings only (Faber, 2013)

Figure 2.1: Orchestrations of the *Vier ernste Gesänge*.

The orchestrations by conductors Erich Leinsdorf and Malcolm Sargent were both completed in 1944, in the United States and the United Kingdom respectively. For Leinsdorf, the dramatic stature of Brahms's *Serious Songs* superseded the scale of the voice-piano setting – he was 'always cognizant that the piano is a bit frugal for music of

that kind of tremendous power'.[33] In his writings, Leinsdorf described transcription as a tool that should be wielded judiciously by conductors in order to better 'advocate' for a musical work – in this case, he deemed the orchestra a more suitable 'medium' for the powerful 'message' of the songs.[34] Leinsdorf's positive and pragmatic views on practices of transcription and arrangement were shared by Sargent, who often stated his belief that 'music itself matters more than the colour of it'.[35] Put bluntly, it is clear that both conductors used orchestration as a means to a communicative end; neither used the orchestral medium to advance a particular interpretation or analysis, and neither claimed 'authenticity' to Brahms's own orchestral style. While we do not know for sure why Leinsdorf turned to these 'little requiems', as he called them, at this time, we do know that he orchestrated the songs in the midst of his brief conscription into the U.S. Army – he had received U.S. citizenship in 1942, after emigrating from Austria shortly before the Anschluss.[36] A much fuller picture remains of the provenance of Sargent's version, and also of its reception – which, while mostly forgotten today, tells a moving tale about the orchestral circulation of the *Serious Songs* in mid-century Britain. It is worth pausing here, before resuming my focus on twenty-first century orchestrations, to explore the effects on the public imagination of this particular version of Brahms's songs at a specific time and place, and to note certain resonances of how 'serious' canonical works were perceived, and arrangements approached, between then and now. This is the first of this chapter's four case studies, each of which considers manifestations of reception tropes in orchestrations and reimaginings of Brahms's and Schumann's last songs in their particular contexts, and explores how perspectives on

[33] Interview with Leinsdorf in the San Diego Union, 1992, cited from Stig Jacobsson, liner booklet essay for *Brahms Transcribed for Orchestra.* Olle Persson, Lü Jia; Norrköping Symphony Orchestra, (BIS-CD-1140), 2-6: 6.
[34] See Leinsdorf, *The Composer's Advocate: A Radical Orthodoxy for Musicians* (New Haven, London: Yale University Press, 1982), 198ff. William Drummond troubles the distinction of 'content' and 'medium' within arrangement discouse: see especially '*Nebenstück,* Noise, and the Meanings of Medium' (Ch. 3), in *Arrangement, Listening, and the Music of Gérard Pesson*.
[35] He further states that 'if one is a "purist" and insists that music should only be performed as it was originally written [...] then I fear much fine music would not be performed at all'. Sargent, 'Music and the Interpretive Artist', *Journal of the Royal Society of Arts,* 97 (1949), 880-893: 889.
[36] According to Jacobsson, he finished the orchestration on 7th July 1944. See liner booklet essay, 6.

the songs gained in these versions feed back into their continually evolving reception histories.

Malcolm Sargent's Brahms

Sargent's orchestration is, for the most part, thickly scored. 'Heavy double basses' underpin low, rich string textures at the start of the first song, while an oboe cuts through to accentuate the vocal line; forceful pizzicati and frenetic violin lines track the turbulence that develops as the song progresses.[37] Greater textual variegation is found in the subsequent songs, where evocative sonorities coalesce around important textual and musical moments: horns are used to gently herald the shift to the major in the third song, and shimmering harp and violin textures envelop the consolatory heart of the fourth. A reviewer of the published score (Oxford University Press, 1959) suggested that 'the music benefits from the bigger accompaniment, which is tastefully done', and that the songs 'could hardly have a more experienced doctor'.[38] One audience member wrote to Sargent following a performance in January 1952: 'your orchestration and Miss Ferrier's singing provide an absolutely perfect interpretation of the Brahms serious songs. I trust that the old gentleman himself was somewhere within ear-shot last Monday evening!'.[39]

The orchestration was premiered in the summer of 1944, as part of the Liverpool Philharmonic's series of concerts 'For the Man in the Street' – a morale-boosting enterprise which aimed to attract local workers and families with low prices and a relaxed atmosphere.[40] While perhaps not 'morale-boosting' in the typical rousing sense, this context allowed for music that had long offered comfort and contemplation to connoisseurs to be heard by a broader cross-section of society, and immediate comprehension of the texts would have been aided by the fact that Sargent's version

[37] The 'heavy double basses' is borrowed from a comment by A. J. B. Hutchings on Brahms's symphonic writing: 'Oh for a respite from heavy double basses! Oh to be rid of the muzzy husking of the wood!'. Sargent's orchestration, by chance or design, resonates with this notion of Brahmsian orchestral 'heaviness'. See Hutchings, 'Orchestration and Common Sense', *The Musical Times,* 72 (1931), 1081-1085: 1083.
[38] I.K., 'Solo Songs', *Music & Letters*, 41/41 (1960), 406.
[39] Letter to Malcolm Sargent from A. Falk [first name obscured], 10 Jan 1952. British Library MS Mus. 1784/1/27, f.153.
[40] Charles Reid, *Malcolm Sargent: A Biography* (London: Hamish Hamilton, 1968), 304.

was performed (at the premiere and thereafter) in English translation.[41] The inescapability of war to the circumstances of the arrangement is inscribed quite literally in an early version of the score, which was lacerated by a splinter from a shattered window when a V1 bomb fell close by. The composer Elisabeth Lutyens, who had been copying the score for Sargent, claims that in this moment, the score saved her life: she had moved it away from the window, to dry the ink over the fire, moments before the blast hit, thus escaping the 'huge shards of glass' that fell onto her empty desk.[42] This circumstantial quirk was especially evocative for Lutyens given the subject matter of the songs, and serves as a reminder of the sheer proximity of death and destruction to everyday life at the time the songs were orchestrated. However, Sargent's orchestration was borne of more immediately personal upheaval: he set to work on his version at the bedside of his daughter Pamela, in the months leading up to her death from complications of polio on 23 August 1944, age 20.[43] Pamela had contracted the disease in 1937, and lived for the final years of her life in a convalescence home where she was visited frequently by her father. While Brahms insisted that a low male voice should perform his songs (writing to Fritz Simrock that 'it would be ridiculous to expect a girl or a tenor to sing them'), Sargent had a female voice in mind for the version dedicated to his daughter.[44] The orchestration received its early performances in the weeks before and after Pamela's death, with Nancy Evans and Kathleen Ferrier as soloists. While he continued to conduct performances in subsequent years, Sargent kept the score and

[41] The translation is lightly adapted from that by Paul England used in Simrock editions from the early 1910s (including the Reger transcription, where the words are written above the solo piano staves).

[42] With characteristic flair for storytelling, Lutyens recalled: 'I had just left my desk by the window to check the drying [of the ink by the fire]. This undoubtedly saved my life for, with an unannounced crash, the windows shattered and the blast, ignominiously, rolled me up in the carpet like jam in a swiss roll [...] Huge slices of glass were embedded in the desk, which would have been in my head'. Cited from Lutyens, *A Goldfish Bowl* (London: Cassell, 1972), 149.

[43] Pamela Sargent contracted polio in Portofino in 1937, then aged thirteen. Her difficult return journey was widely reported in the British press in September 1937.

[44] Letter from Brahms to Fritz Simrock, 8 Mary 1896. Cited in Styra Avins, *Johannes Brahms: Life and Letters* (New York: Oxford University Press, 1997), 733.

parts unpublished and in his private property for 15 years, and during this time he was very particular about allowing other conductors and orchestras to perform it.[45]

The context of this orchestration impacted upon its reception before, during, and long after its heyday on the concert stage in the mid-late 1940s and 1950s. Sargent's fame meant public awareness of his personal circumstances, which inevitably swayed responses to the orchestration by performers and audiences alike. Recollections by Evans and Ferrier demonstrate how completely the knowledge of Pamela's illness and death hung over their performances: Evans, who sang the premiere, recalled that 'Sargent was moved and so was I. Tears were streaming down his face while we were doing it. It was heartbreaking to see such emotion in a man who was usually so controlled'.[46] And on 26th August, Ferrier's diary noted the distressing absence of Sargent from the podium at her performance that evening, three days after Pamela's death.[47] In the shift from laborious closeness – musical, tactile, and emotional – in the process of the orchestration, to the public expression of grief in its performances, the dual personal and universal significance of the *Serious Songs* in Brahms's life find close parallels in Sargent's roles as father, arranger, and director. That Op. 121 was written so late in Brahms's life, in the midst of a chain of bereavements, and was first played by the composer for fellow mourners after Clara Schumann's funeral, has meant that the songs have always been imbued with a sense of biographical profundity. In his early study of Brahms's life and work, Kalbeck lists possible friends whose deaths and illnesses may have been on the composer's mind as he wrote the songs; and his influential discussion of the songs is followed directly by a detailed, moving description of the death and burial of his esteemed friend.[48] In the history of the songs in performance and arrangement,

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[45] An enquiry from Charles Groves (then with the Bournemouth Symphony Orchestra) requesting the hire of the score and parts received the following reply from Sargent's secretary on 10 Jan 1952: 'Sir Malcolm possesses the only score and parts of his arrangement of the 'Four Serious Songs' by Brahms. […] you will undertake to see that neither score nor parts are marked in any way, even in pencil […] he stipulates that you perform the arrangement exactly as it stands, and do not make any cuts or alterations'. Malcolm Sargent Archive, British Library MS Mus. 1784/1/27.

[46] Nancy Evans, interview with Richard Aldous, cited from Aldous, *Tunes of Glory: The Life of Malcolm Sargent* (London: Hutchinson, 2001), 126.

[47] Cited from Christopher Fifield, *Letters and Diaries of Kathleen Ferrier* (Woodbridge: Boydell, 2011), 245.

[48] Max Kalbeck, *Johannes Brahms,* Vol. 4, Band II (Berlin: Deutsche Brahms-Gesellschaft, 1915), Chapter 10.

Evans's account of tears 'streaming down [Sargent's] face' sits together with Gustav Ophüls's recollection that 'large tears rolled down [Brahms's] cheeks', as both remembered loved ones as they performed.[49] Brahms's songs are thus inscribed through Sargent's orchestration with another layer of personal authorial anguish – grief upon grief.

The orchestration would later accrue yet another layer of emotional significance for its British listeners. Sargent is said to have arranged the songs with Ferrier's voice in mind, and during her lifetime Ferrier made the arrangement famous. It became a staple of her repertoire: she sang it in orchestral concerts across the UK, including in all five of her final Proms appearances (under Sargent's baton) between 1949 and 1952; both the orchestrated and voice-piano versions joined her beloved recordings of Mahler, Gluck, and folk songs as long-popular 'Desert Island Discs' choices.[50] The 1949 live recording of the orchestration (conducted by Sargent) bears witness to the heart-on-sleeve expressive vocal style for which Ferrier was and is known – she apparently found the third song 'almost impossible to sing without choking with emotion' in knowledge of Sargent's grief – and her vocal commitment is matched by a palpable orchestral intensity, with swooping string portamenti and constant emotive stretchings of the tempo on Sargent's part.[51] She would typically sing the orchestrated songs in English translation, which is given in parallel with the German in Sargent's score; her preference for singing in her native language is implied in a letter where she refers to performing the *Serious Songs* in German as 'an awfie sweat!'.[52] It is curious that Ferrier would continue to perform (and record) the voice-piano score in German while using English for the orchestral version: setting aside the potential political implications of choosing English over German in the aftermath of the War, perhaps the amplification of the 'universal' message of Brahms's songs in their orchestral mediation fostered an urge to communicate them more directly to British audiences by removing a potential linguistic

[49] Gustav Ophüls, *Recollections of Johannes Brahms,* cited in Grimes, *Brahms's Elegies,* 204.
[50] Fifield, *Letters and Diaries of Kathleen Ferrier*, 316.
[51] The recording is of a BBC Radio broadcast with the BBC Symphony Orchestra, cond. Sargent, live from the Royal Albert Hall, 12 Jan 1949, and has since been re-released multiple times by Decca.
Ferrier's emotional response to the songs is covered in Aldous, *Tunes of Glory*, 126.
[52] Letter to Emmie Tillett, 3 March 1950, cited from Fifield, *Letters and Diaries of Kathleen Ferrier*, 138.

barrier; or perhaps Ferrier's close association with Sargent's orchestration, and the popularity of the version with British audiences, meant that the version itself was perceived as 'British', and so to sing it in German would in fact feel inauthentic.[53]

The shock of Ferrier's death at the height of her career, aged 41 in 1953, was felt widely by British musicians and audiences alike: the incomprehensibility of life cut short compounded the acute sense of musical loss, prompting eulogies from far and wide.[54] On learning of Ferrier's death, Sargent spoke of both 'intense personal sorrow' and of 'one of the most distressing things that has happened to music, not only for Britain, but the whole world'.[55] The difficulties Ferrier experienced singing the *Serious Songs* in the knowledge of Sargent's situation were now exchanged for similar feelings on the part of audiences and critics as they listened to Ferrier's recordings with awareness of her own fate.[56] This poignancy was not lost on Sargent, who affirmed that 'Brahms's Four Serious Songs will always remain in the memory of anyone who heard her sing them'.[57] Later descriptions of Sargent's orchestration in biographies and in programme notes hear in the music the twin losses of Pamela's death and Ferrier's: Richard Aldous writes that Sargent 'made this arrangement for Kathleen Ferrier, who would also die at an early age'; Sam Dobson speaks of Ferrier's death as a 'twist of fate'; and Michael Kennedy, recalling a performance of the songs with Ferrier and the Hallé Orchestra in 1952, lamented in Shakespearean terms, and with a nod to the third song: "O Death, how bitter art thou'… within a year [Ferrier was] dead, the lass unparallel'd'.[58] The drawing together of Ferrier's death, Pamela's, and Brahms's in the discourse surrounding Sargent's orchestration demonstrates well how particular interpretations or versions of

[53] Clear parallels here can be drawn with the earlier success of the *Deutsches Requiem* in translation as an 'English Requiem'.
[54] See, for instance, Bruno Walter's 'Farewell', in Neville Cardus, ed., *Kathleen Ferrier: A Memoir* (London: Hamish Hamilton, 1954).
[55] Jean Stead, 'Sir Malcolm's tribute to "a perfect artist"', *Yorkshire Post and Leeds Intelligencer* (9 October 1953), 5.
[56] Other Ferrier performances and recordings which carry similar emotional significance include Mahler's 'Der Abschied', folk songs such as 'Blow the Wind Southerly', and perhaps most of all, Gluck's 'Che Farò'.On the latter, see Susan Rutherford, 'Living, Loving and Dying in Song: Gluck, "Che farò senza Euridice"', *Cambridge Opera Journal*, 28/2 (2016) 133-136.
[57] Cited in Stead, 'Sir Malcolm's tribute to "a perfect artist"'.
[58] Aldous, *Tunes of Glory*, 126; Sam Dobson, Repertoire note for the Leicester Symphony Orchestra, undated; Michael Kennedy, *The Hallé Tradition: A Century of Music* (Manchester: Manchester University Press, 1960), 352.

music (here an arrangement, but the same can apply to recordings and performances) can have very specific meanings for particular audiences, constructed by time, place, and circumstance.[59] Sargent's Brahms arrangement thus has a multilayered music-historical significance: it tells us about the particular historical and cultural contexts and circumstances surrounding its creation and reception, as well as showing how arrangements can amplify public and scholarly perspectives on their source music, making them indispensable documents for reception historians as well as for historians of arrangement. The next section turns away from the glowing aura of transcendental seriousness that surrounds Brahms's last songs, and examines the opposite end of the spectrum of late song reception, demonstrating how negative tropes about Schumann's last songs have manifested themselves in arrangement as firmly as have the positive currents of late Brahms reception. This requires resetting the chronological trajectory of the argument thus far, now stretching back to the early reception of Schumann's late music and to the development of this discourse, before returning to more recent examples of 'composed reception'. When Brahms's last songs reappear towards the end of the chapter, they will do so in the twenty-first century, in a solemn, 'respectful' framed orchestration by Detlev Glanert.

Schumann's last songs

History has not been kind to Schumann's late music. His body of work from the late 1840s onwards has frequently been lamented even by his most ardent supporters, and the way his legacy has been curated since his death poses continued problems for today's 'late style industry'.[60] Among reasons for the poor reception of Schumann's later music are the influence of his declining mental and physical health upon readings of his music; perceived stylistic breaks from his piano, vocal, and chamber music of the 1830s-mid 1840s; his turns to larger and often experimental forms; his settings of a more

[59] These examples belong to a broader set of recordings, or even works, that have become inseparable, for many listeners, from the circumstances of performers associated with them – a prominent example would be Jacqueline du Pré's 1965 recording of Elgar's cello concerto.
[60] The 'late style industry' is Tunbridge's phrase from 'Saving Schubert', 120.

diverse array of poets.[61] Following her husband's death, Clara Schumann (in consultation with Brahms and other trusted musical friends) would carefully select which of his late scores should be forwarded to publishers, and which should be withheld to protect his reputation. This process was instigated by Robert: he expressed his wish for works to be sent for publication 'with the consent of my dear Clara, and please, only after most severe critical evaluation'.[62] By the 1880s, according to John Daverio, 'to ascribe the stylistic features of Schumann's "late manner" to a musical work', as Hanslick had done in a review of Brahms's Double Concerto in 1888, 'was tantamount to delivering the kiss of death'.[63] The myths surrounding Schumann's late life and music were compounded in early- and mid-twentieth century biographies; in 1916, Walter Dahms described the *Gesänge der Frühe* as 'the hoar-frost of resignation, that can no longer rejoice at the longed-for sun, but must rather dry the tears of night secretively and greet the daylight with forced composure'.[64]

Schumann's *Gedichte der Königin Maria Stuart* were written between 9 and 15 December 1852. The five constituent songs are short and pessimistic, all but one in E minor and mostly characterised by a pithy musical style that eschews the lyricism associated with Schumann's earlier lieder. Each song is a snapshot of the ill-fated Queen's life – twenty-six years are traversed in five short songs. In the first, 'Abschied von Frankreich', Mary bids a lamenting farewell to France; the next, 'Nach der Geburt ihres Sohnes', is a solemn prayer for the protection of her son, whom she would never see again; the central 'An die Königin Elisabeth' is an impassioned message to her cousin (who would sign her death warrant) – this one is in A minor; 'Abschied von der Welt' conveys Mary's agonised acceptance of her fate; the final song, 'Gebet', is another prayer, this time for redemption, while awaiting her execution. It was long believed that Mary had penned the poems herself in various Romance languages – literary creativity had been important during her education, and she continued to write letters and sonnets

[61] Tunbridge's *Schumann's Late Style* (Cambridge University Press, 2007) deals extensively with all this and more.
[62] Cited from (and translated by) Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Cornell University Press, 1987), 241.
[63] Daverio, 'Songs of dawn and dusk: coming to terms with the late music', in Beate Perrey, ed., *The Cambridge Companion to Schumann* (Cambridge University Press, 2007), 268-291: 268.
[64] Dahms, *Schumann* (1916), cited from Daverio, 'Songs of dawn and dusk', 275.

throughout her life.[65] However, this has long been disproven, and Laura Tunbridge has called the misattribution of the poems to Mary 'perhaps [the] most insidious fictionalization' of her life.[66] The five poems appeared together, in German translation, in Gisbert von Vincke's enormously popular 1853 collection *Rose und Distel, Poesien aus England und Schottland*, although Clara and Robert Schumann had encountered the poems prior to this publication, likely in a newspaper print of the poems that publicised Vincke's volume.[67] The actual, disparate origins of the poems – of which only 'Abschied von der Welt' can now be attributed to Mary – were laid out in a 1977 study by Hans Joachim Zimmermann.[68]

The reception history of the Mary Stuart songs is replete with associations between the composer's late biography and the idea of stylistic decline. This is perhaps best encapsulated by Eric Sams's entry on the songs in his influential survey *The Songs of Robert Schumann.* First published in 1969, it was reprinted periodically until 1993 and remains a widely used reference source for 'singers, pianists, and writers of programme notes' (Jon Finson, in the preface to his recent critical guide to Schumann's complete songs, writes of his aspirations to 'supplant' Sams's 'long out of date' and unduly popular volume).[69] Sams's commentary on the songs is bleak: 'one of the saddest entries in Schumann's diary records his joy on completing these last five dismal songs'.[70] His pessimistic reading of the songs should be situated within his broader claim that Schumann's later song-writing style provides 'musical evidence' for the deterioration of his mental state:

> The evidence of the songs is plain. Schumann never again reached or approached the level of his 1840 masterpieces. The songs of 1849 are a decline; the later ones a descent, first steep and then precipitous. Other composers […] are believed to

[65] Tunbridge, *Schumann's Late Style*, 38.
[66] Tunbridge, *Schumann's Late Style*, 38.
[67] Jon Finson, *Robert Schumann: The Book of Songs* (Cambridge, MA: Harvard University Press, 2008), 185.
[68] Zimmermann, 'Die Gedichte der Königin Maria Stuart. Gisbert Vincke, Robert Schumann und eine sentimentale Tradition', *Archiv für das Studium der neueren Sprachen und Literaturen*, 214 (1977), 294-324.
[69] Finson, *Robert Schumann: The Book of Songs*, xi.
[70] Sams, *The Songs of Robert Schumann*, 273.

> mature in their music; Schumann appears to deteriorate. […] The layman can only speculate. But the musical evidence presented in this book seems to support a theory of progressive disorder from 1849 onward.[71]

The songs are certainly different from the cycles of 1840: the texts are personal and direct – far from the universal Romantic tropes and characters that populate the poems that attracted the younger Schumann; the piano writing (particularly in songs 2-5) is more abrupt than gentle, scenic, or florid; the melodies are perhaps less immediately sing-able. But this does not preclude the Mary Stuart cycle from a wholly positive musical appraisal: Tunbridge highlights the harmonic closeness of the songs as a quality rarely seen in Schumann's earlier style, and links the set to Schumann's different composerly priorities in the later 1840s and 1850, such as experimentations with genre and with a broader range of literary sources, and his new-found interest in dramatic writing, aspects of which can be traced in the later smaller-scale works.[72] Persuasive and productive as these analyses are, they have not yet managed to fully supplant the association of the songs with weakness and decline, as will be demonstrated later.

While Sams uses biographical knowledge to contextualise the songs' perceived weakness within a broader late musical decline, he also propels another common interpretation, wherein connections are forged between Schumann's personal circumstances and those of the incarcerated Queen – both facing death, one imprisoned and the other soon-to-be-institutionalised, and both (as far as we know) mentally ill.[73]

> We can only conjecture what personal meaning he found in [the songs]. The first begins 'I am going away'. The last ends 'Save me'. Soon after completion came his mental breakdown, his attempt to drown himself in the Rhine, and his incarceration in the asylum at Endenich, where in July 1856 he died.[74]

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[71] Sams, 'Appendix II: Schumann's Health', in *The Songs of Robert Schumann*, 278.
[72] Tunbridge, 'Songs of Farewell', 39-41.
[73] On Mary's illnesses, see Arthur MacNalty, 'The Maladies of Mary Queen of Scots', *Medical History*, 5/3 (1961), 203-209.
[74] Sams, *The Songs of Robert Schumann*, 273.

Chronology is twisted to the author's cause with the claim that 'soon after completion came his mental breakdown': in fact, the intervening fourteen months included Schumann's surge in productivity and positivity that came in 1853.[75] And, contrary to the supposition that Schumann chose the poems because he felt at one with this lost literary soul, Finson has persuasively suggested that the poems were more likely to have been selected, from the newspaper, by Clara in November 1852.[76] Robert set them to music soon after, and presented the songs to Clara as a Christmas gift. The interest of both Robert and Clara in poems believed to have been written by the Queen of Scots demonstrates their continued partaking in the sweeping European fascination in prominent events and works of British history and literature.[77] As such, Tunbridge suggests that we might better understand the choice of poems as reflecting 'an opportunity for middle-class women to imagine themselves as imperilled queens […] than as a cipher for the anguish of a tormented male composer'.[78]

Musical reframings of late Schumann and his Mary Stuart songs

The Mary Stuart songs have certainly benefited from the shifting of scholarly priorities in recent decades: alongside the plurality of new musicological and critical approaches has come the decline of the primacy of value judgement, and of the related positivist assigning of circumstances to explain away music considered weak. Yet, these changes in modes of appreciation and evaluation haven't always transferred easily beyond academia into other musical spheres such as performance and composition. It is unsurprising, then, that broadly different framing strategies and interpretative techniques have been deployed in scholarly, compositional, and performed engagements with the songs. In the latter two contexts in particular, there remains the

[75] See Daverio, *Robert Schumann: Herald of a New Poetic Age*, 434.
[76] Finson, *Robert Schumann: The Book of Songs*, 185.
[77] Schumann had previously set texts (in translation) by Walter Scott and Robert Burns. Jon Finson outlines this particular context in great detail in 'At the Interstice between 'Popular' and 'Classical': Schumann's *Poems of Queen Mary Stuart* and European Sentimentality at Midcentury', in Roe-Min Kok and Laura Tunbridge, eds., *Rethinking Schumann* (Oxford: Oxford University Press, 2011), 69-87.
[78] Tunbridge, 'Robert Schumann's *Frauenleben*', in *Life as an Aesthetic Idea of Music,* ed. Manos Parrakis (Vienna; London: Universal Edition, 2019), 45-62: 54.

impression that the songs need to be made sense of, somehow – that their epigrammatic austerity may not be fully understood on its own terms. In recent decades, contemporary composers have engaged with the songs to create new versions that variously enrich, rework, and defamiliarise the songs, while performers have also made various attempts, big and small, to re-frame the songs through innovative programming. While the focus here will be on compositional engagements, it is useful to mention a couple of examples of how performers have recently changed the way we hear these songs – after all, imaginative performances and composed reimaginings sit along the same interpretative continuum. For instance, a 2017 project by contralto Louise MacDonald programmed Schumann's cycle alongside specially commissioned new songs by Judith Bingham (*Adieu Solace*), Eddie McGuire (*Three Songs*), and Dee Isaacs (*Triptych for Mary*) in a 'Mary Queen of Scots concert', hoping to add historical and dramatic context by incorporating settings of other poems linked to Mary Stuart and of poems by contemporaneous authors.[79] In commissioning two Scottish composers (Isaacs and McGuire), and premiering the project in Edinburgh, MacDonald's 'vision of Mary' is one that emphasises the importance of the Queen to Scottish national history; the local rootedness of the project draws attention to the multiplicity of nationally and temporally mediated impressions of Mary, be it the Queen glorified in the Scottish historical imagination, or the much-mediated Mary who arrived in Schumann's Germany as a sentimental 'slice of middle-class culture'.[80] Another recent example is a concert put together by mezzo-soprano Sarah Connolly at London's Wigmore Hall in 2019, in which the songs were interspersed with readings from Schiller's 1799 play *Maria Stuart* – which, while not directly related to the poems set by Schumann, was widely popular in nineteenth-century Europe and was certainly on Schumann's radar.[81]

[79] The commissions were supported by Oxford Lieder and the West End Festival, and the concert received high praise at the Edinburgh Fringe 2017. For more information, see Louise MacDonald's website: https://www.louisemacdonaldcontralto.com/.

[80] Finson, 'At the Interstice between 'Popular' and 'Classical', 75.

[81] Connolly had the idea of pairing Schumann with extracts from Schiller's play, and approached Laura Tunbridge to put together a script. It is another common misconception that Schumann's songs use texts drawn directly from Schiller (there is no such link), and both the script and Tunbridge's accompanying program note demonstrate that care was taken to avoid perpetuating this assumption. Clara's opening narration – with stage directions loosely fictionalised from her diary – immediately deflects Schiller: 'Such a sad life, so often retold. There's Schiller's play, of course, but also one of our favorites, Walter Scott'. Clara then recites

Connolly's 2008 recording with Eugene Asti is also worth noting, as it involves a subtle framing of the cycle that offers a more optimistic ending to the set: the final chord of the last song, 'Gebet' – bleak, E minor, little hope for the Queen's redemption – is followed by the displaced 'Requiem' from Schumann's Op. 90 Lenau cycle. The 'Requiem', which sets a German translation of the Latin text, is major, intensely lyrical, and a fitting reversal of the desolate prescience with which the Catholic Queen's final prayer concludes Schumann's cycle. The tacking on of the 'Requiem' may speak to a disbelief that Mary's prayers will be answered while the music ends in its sparse, pessimistic E minor. It also foists upon the cycle a sense of gestural symmetry and homecoming, as the lyrical, semiquaver-dominated textures of the 'Requiem' evoke the opening of the first song, 'Abschied von Frankreich' – the only one in the cycle that uses these figures so familiar from Schumann's earlier songwriting style.[82]

To an extent, the continued popular-historical appeal of the political and religious turbulence brought about by Mary's return to the British Isles, and of her gruesome end at the hands of her cousin, might account extra-musically for contemporary interest in Schumann's cycle (Schiller's play is also undergoing a vogue; children and teenagers respectively are captivated by adaptations of Mary's life story in Horrible Histories and the popular Netflix drama 'Reign'; and the 2018 film *Mary Queen of Scots* did well at the box office).[83] However, it is notable that the Mary Stuart songs

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part of the vivid physiognomic description of the Queen given in Scott's *The Abbot*. Perhaps reflecting Tunbridge's musicological prerogative not to unwittingly entrench the idea of a link between Schumann's Mary and Schiller's, the opening plays with the context of the songs' composition in other ways: using Clara to narrate shines light upon her agency in choosing the texts in the first place; and the foregrounding of Scott nods to the fact that Schumann was just as likely to have had in mind Scott's depiction of Mary as Schiller's. Further, the stage directions instruct that, once Clara begins reciting Scott and, later, Schiller, she should '[imagine] herself into the role of the Queen' – this brings to life Tunbridge's musing, mentioned earlier, that Schumann's songs might allow 'middle-class women to imagine themselves as imperilled queens'. It is a rare example of public musicology in disguise as historical fiction, with the creative medium allowing Tunbridge's vision of Schumann's Mary to reach a different – arguably broader – audience. Many thanks to Laura for sharing her script with me.

[82] Sarah Connolly and Eugene Asti, *Schumann: Songs of Love and Loss* (Chandos, 10492, 2008).

[83] On recent adaptations of Schiller's play, see Dennis F. Mahoney, '*Maria Stuart* Adaptations in the Twentieth and Twenty-First Centuries: From 'Classical' Parodies to Contemporary Politics', in Jeffrey L. High, Nicholas Martin, and Norbert Oellers, eds., *Who Is This Schiller Now? Essays on his Reception and Significance* (Rochester; New York: Camden House Press, 2011), 403-424.

have been reimagined disproportionately frequently when compared to the sparse examples of similar versions, stagings, or reworkings of Schumann's better-known 1840 cycles (*Dichterliebe* aside). I suggest that this is because – as numerous other examples in this thesis demonstrate – the most frequently reimagined music by canonic Romantic composers tends to be either the best or the least known, the very early or the very late, the most highly esteemed or the disregarded. While innovative concert programmes have used themes of Tudor history and femininity to contextualise Schumann's songs, compositional engagements tend to be more pointedly concerned with ideas of lateness and its accompanying biographical tropes.

The considerable catalogue of compositions written in the second half of the twentieth century that respond in some way to Schumann was detailed thoroughly in a 1998 inventory by Wolf Frobenius (and this list would be substantially elongated if updated in 2021).[84] By the late 1990s, scholarly interest in 'composed reception' and 'composed interpretation' had flourished within German-language musicology, and new publications in this area have since continued to emerge as steadily as do compositions and arrangements of Romantic music. It has been observed by several commentators that Schumann's late music has had a disproportionately illustrious afterlife within recent composition – especially works associated with biographical events of his final years. Perhaps most prominent are the Schumann-based works of Wilhelm Killmayer, Heinz Holliger, and Wolgang Rihm, upon which much has been written.[85] However, none of these thematise the pervasive tropes of madness, illness, and lateness quite so directly as Killmayer's *Schumann in Endenich* (1972) or R. Murray Schafer's *Adieu Robert Schumann* (1976). According to Michelle Braunschweig, Killmayer 'found inspiration in [...] notions of madness as genius and a belief in the

[84] Wolf Frobenius, 'Schumann in der Musik nach 1950', in *Robert Schumann: philologische, analytische, sozial- und rezeptionsgeschichtliche Aspekte,* ed. Wolf Frobenius (Saarbrücken: Saarbrücken Studien zur Musikwissenschaft, 1998), 199-218.

[85] See, for instance, Jörn Peter Hiekel, 'Reduktionismus und Perspektivenreichtum. Anmerkungen zu "Schumann in Endenich" von Wilhelm Killmayer', in *Musik-Konzepte 144/145: Wilhelm Killmayer*, ed. Ulrich Tadday (Munich: Edition Text und Kritick, 2009), 88-98; Hiekel, 'Schumann-Reflexe in der neuen Musik', *Neue Zeitschrift für Musik,* 171/4 (2010), 24-31; Alistair Williams, 'Swaying with Schumann: Subjectivity and Tradition in Wolfgang Rihm's "Fremde Szenen" I-III and Related Scores', *Music and Letters,* 87/3 (2006), 379-397.

unique expressive power that could be expressed through the irrational'.[86] The repertoire note in Schafer's score states that his piece is 'concerned with the last days of Robert Schumann, from the time of his first hallucinations until his death in the Endenich asylum in 1856', and opens and closes with an extended quotation from what Schafer erroneously thought to be one of Schumann's last songs ('Dein Angesicht', which was published as part of Op. 127 in 1854, but was written in 1840 and originally bound for inclusion in *Dichterliebe*).[87] These two musical mediations on Schumann's time in Endenich came over a decade before critical musicological engagements with this period of Schumann's life were first published, and their associations between madness and creativity are a product of their time.

In her chapter on composed responses in *Rethinking Schumann,* Tunbridge points to a shift in the 1990s, suggesting that from then, 'composers began to treat Schumann less as a free-floating signifier for Romantic madness and more as a figurehead whose achievements should be memorialised' – an obvious example being the monumental orchestral reimagining of much-loved songs in Pousseur's *Dichterliebesreigentraum*.[88] Pointing to Aribert Reimann's transcriptions and Hans Zender's 'composed interpretation' techniques, Tunbridge continues: 'perhaps reflecting developments in Schumann scholarship as a whole, […] composers have engaged more seriously with the late music, without the shadow of Schumann's biography necessarily falling on their scores'.[89] This echoes a question posed in 2007 by Jörn Peter Hiekel concerning contemporary composers' engagements with Schumann's 'last creative phase': to what extent can 'art works manifest a perceptible change in the basic beliefs of *scholarly* discourse'?.[90] Both Hiekel and Tunbridge are optimistic that the recent critical rehabilitation of Schumann's later music and biography is indeed

[86] Michelle Elizabeth Yael Braunschweig, *Biographical Listening: Intimacy, Madness, and the Music of Robert Schumann* (PhD. Diss., University of California, Berkeley, 2013), 122.
[87] 'Programme note' (unsigned), in Raymond Murray Schafer, *Adieu Robert Schumann für Singstimme und Orchester* (Vienna: Universal Edition, 1976). For commentary, see Robin Elliott, 'Intertextuality in R. Murray Schafer's *Adieu Robert Schumann*', *Institute for Canadian Music Newsletter*, 1/3 (2003), 3-12; and Tunbridge, 'Deserted Chambers of the Mind (Schumann Memories)', in *Rethinking Schumann*, 395-410.
[88] Tunbridge, 'Deserted Chambers of the Mind', 407.
[89] Tunbridge, 'Deserted Chambers of the Mind', 407.
[90] Hiekel, 'The compositional reception since 1950', in *The Cambridge Companion to Schumann*, 252-267: 260.

influencing such composed responses – an optimism which is well founded and evidenced in the examples upon which they draw (Pousseur, Reimann, Zender, Holliger), and which fits with my reading of Reimann's recent turns to Schumann's late music below. Yet one exception to this trend is Robin Holloway's *Reliquary,* which, through its major platform at the BBC Proms, was likely the most prominent reworking of Schumann's music to be premiered during the 2010 bicentenary celebrations.

Robin Holloway's *Reliquary*

Robin Holloway's sense of 'affinity' with Schumann has been widely documented. While there are no essays on Schumann in Holloway's two published collections,[91] he ended a twenty-two year run of monthly columns for *The Spectator* with an 'affectionate tribute to a favourite composer'. Holloway's prose is ecstatic, almost erotic: he extols the delights of this 'most lovable of the great German masters' whose music 'reaches the most secret places with the most intimate touch'.[92] The language of excess and adulation is nothing new: in an interview held twenty-five years earlier about the development of his compositional style, Holloway remembered 'the first flush of exuberance released by Schumann' – he credited his use of Schumann's songs in his *Scenes from Schumann* (1970), *Fantasy Pieces* (1971), and *Domination of Black* (1973-4) as offering an escape route from the 'prohibitive' rigidity of contemporary music in the 1960s and '70s, which he 'hated'.[93] On his stylistic shift, Holloway explained:

> Gradually more and more things opened out from this first apparently tentative move – not just the two further Schumann works, but everything most loved and yet most prohibited by the Zeitgeist. […] Things were absolutely forbidden, and it was basically everything that I loved most: what seemed to me essential to the

[91] Holloway, *On Music: Essays and Diversions* (Brinkworth, Wiltshire: Claridge Press, 2003), and *Essays and Diversions II* (London: Continuum, 2007).
[92] Holloway, 'Touched by Schumann', *The Spectator* (14 August 2010).
[93] Griffiths, 'Robin Holloway', in *New Sounds, New Personalities: British Composers of the 1980s in Conversation with Paul Griffiths* (London: Faber Music, 1985), 121.

> very nature of music, which was something that bubbled and flowed forth and gave simple pleasure.[94]

Schumann gave Holloway the means to survive in music and eventually to thrive, and these early reimaginings acted as conduits for the honing of Holloway's idiosyncratic musical language at this formative stage of his compositional development.[95] Schumann's music is a constant throughout Holloway's oeuvre, and his direct engagements with his music range from small-scale transcriptions to large orchestral reworkings (a table detailing these engagements over a span of 35 years is given below). However, Holloway has largely avoided Schumann's later music, instead drawing upon songs written during Schumann's hallowed 'Liederjahr' of 1840. This is particularly obvious in his well-known works from the 1970s: *Scenes from Schumann* comprises a set of paraphrases on songs from *Myrthen*, *Dichterliebe*, and the Eichendorff *Liederkreis*; the *Fantasy-Pieces* revolve around the Heine *Liederkreis*; the symphonic *Domination of Black* uses selections from the *Kerner-Lieder*. Until 2009, when Holloway was approached by the BBC to orchestrate the Mary Stuart songs for the 2010 Proms season, he had not explored any of the late music in his compositions – likely owing to his acknowledged belief that the music of Schumann's later life did not match the earlier outpourings of lyrical genius.

[94] Griffiths, 'Robin Holloway', 119.
[95] See Bayan Northcott, 'Robin Holloway', *The Musical Times,* 115/1578 (1974), 644-646.

Holloway title and year		Schumann title and year	
1970 (rev.1986)	*Scenes from Schumann*, Op.13 ('seven paraphrases' for orchestra)	'Widmung', 'Die Lotosblume' (from *Myrthen*, Op. 25); 'Allnächtlich im Traume' (from *Dichterliebe*, Op. 48); 'Auf einer Burg, 'Mondnacht', 'Frühlingsnacht' (from *Liederkreis*, Op. 39).	1840
1971	*Fantasy-Pieces on Schumann's Liederkreis*, Op.16 (for chamber ensemble, with the voice-piano songs to be performed in the middle)	*Liederkreis*, Op. 24	1840
1973-4	*Domination of Black*, Op.23 (symphonic poem for large orchestra)	*Kerner-Lieder*, Op. 35 (selected songs)	1840
2010	*Reliquary*, Op.111 ('Scenes from the life of Mary Queen of Scots, enclosing an instrumentation of Schumann's *Gedichte der Königin Maria Stuart* (1852); for mezzo-soprano and small orchestra')	*Gedichte der Königin Maria Stuart,* Op. 135	1852
2010	*Andante and Variations* ('transcribed and amplified from the original for 2 pianos, 2 celli and horn, in hommage to the bicentenary of his birth')	*Andante and Variations*, Op. 46	1843
2011	*6 Canons for Pedal-Piano* ('as arranged for two pianos by Debussy, scored for small orchestra')	*6 Studien in kanonischer Form*, Op. 56	1845
Premiered 2015	*Soldered Schumann* (two pianos)	*Andante and Variations*, Op. 46	1843
Premiered 2018	*Sine nomine* ('study on two interlinked Schumann songs' for piano duet)	'Zwielicht' (from Op. 39) and 'Mein Wagen rollet langsam' (from Op. 127).	1840

Figure 2.2: Robin Holloway's compositional engagements with Schumann's music, 1970-2018.

Holloway wasn't initially keen on his BBC commission. His estimation of the Mary Stuart songs was clearly influenced by Sams (whom he references in his commentary on *Reliquary*): 'I had always thought that late Schumann was very sad, and that these songs are among the saddest of all, of the decline from genius to talented, and then talent to

untalented, ending up in madness and premature death'.[96] This, together with nods to more positive readings of the songs by performers Graham Johnson and Dietrich Fischer-Dieskau, demonstrates the distance of Holloway's stance from the contemporaneous musicological reception of late Schumann. In the end, Holloway 'couldn't summon up the enthusiasm' to orchestrate the songs, and only accepted the commission on the condition that he could add to them a new framework – prologue, epilogue, and links between the songs – to which the BBC agreed.[97] So, when he began working with the songs, Holloway held their musical value in low esteem; in the act of arranging and re-framing the music, he hoped to enhance Schumann's material. This starting point of negativity towards the source work is highly unusual among arrangements and reimaginings of pre-existing music, and has resulted in a compositional process permeated with musical and extra-musical narratives of redemption.[98]

Holloway's transformation depends upon the entrenched and widely accepted biographical interpretation of the songs: he hears their 'paucity' to reflect 'Schumann's own situation as he identified with the situation of his heroine Mary Queen of Scots […] we all know how she ended up, as we know how he ended up'.[99] There is palpable sympathy here, both for the monarch who deserved better, and for the composer whose reputation is ill-served by these strange late songs. Given Holloway's belief that Schumann once saved him from 'a crisis in [his] composing life',[100] I suggest that in his framed orchestration of the Mary Stuart songs, Holloway wished to return the favor, by elevating these late, supposedly weak songs to become worthy of Schumann's reputation as a great song-writer. Graham Johnson wondered about Schumann's songs, 'Could the Queen of Scots be better understood, even redeemed through Schumann's

[96] Holloway, spoken introduction to *Reliquary* stored on the composer's website: https://robinholloway.info/compositions/111reliquary.html.
[97] Holloway, 'Composers note' to *Reliquary*. The premiere took place on 9 September 2010, with Dorothea Röschmann, Gianandrea Noseda, and the BBC Philharmonic Orchestra.
[98] The impulse to amend can also be identified in Holloway's 'expansion' of the *Andante and Variations* Op. 43, also completed as a bicentenary commemoration in 2010: he has stated that while connoisseurs 'adore' the variations, 'everyone who tries to play them regrets the clotted textures [and] the redundant doublings'.
[99] Holloway, spoken introduction to *Reliquary*.
[100] David Matthews, 'Review: Music for Chamber Ensemble (and 'Scenes from Schumann')', *Tempo,* 129 (1979), 20-26: 21.

musical intervention?',[101] and we can easily adapt this question: could Schumann's songs be better understood, even redeemed through Holloway's musical intervention? *Reliquary,* I argue, attempts to provide music that is both fit for a Queen and worthy of Schumann's great reputation. The overwhelmingly positive reception of *Reliquary* from the press suggests that Holloway's efforts succeeded. For some critics, including musicologist Mark Berry, the new frame allowed for a welcome fresh hearing of little-known music: 'These songs have been so undervalued!'[102] Other reviews openly derided the Mary Stuart songs, positioning Holloway explicitly as their redeemer: Colin Anderson's review begins 'maybe these are not Schumann's greatest Lieder, but Holloway has brought them to new life', and makes the concluding assertion that 'Holloway's reclaiming of an "outsider" in Schumann's canon is a neighborly act'.[103] Simon Cummings goes further, writing that 'one gets the impression, quickly, that ['Nach der Geburt ihres Sohnes'] was most in need of assistance', and that Holloway's addition of a 'halo' of celesta and strings 'give[s] it a delicate, even transcendent dimension'; 'An die Königin Elisabeth' fares no better – in that case, 'there's obviously a limit to what Robin Holloway can do' with Schumann's 'unconvincing' music.[104]

Schumann's songs are subjected to numerous transformational processes in *Reliquary*. Overall, they are 'set' within a new framework – prologue, epilogue, and three Entr'actes – itself derived from the material of the songs. This mode of working is closely linked to Holloway's use of framing devices in his earlier composed explorations of Schumann's songs: if Schumann's Mary Stuart lieder are seen by some as a late, dark mirror to *Frauenliebe und –leben*, then Holloway's *Reliquary* might constitute a similar late refraction of his *Fantasy Pieces*. The framing passages range from densely woven developments of motifs drawn from the songs, to free mock-Tudor fantasias complete

[101] Johnson, booklet note for *The Songs of Robert Schumann – 3* (Hyperion), 82.
[102] Mark Berry, 'Review, Prom 74: BBC PO / Noseda – Schubert, Schumann, Holloway, and Mozart', blog post on *Boulezian*, 9 September 2010): boulezian.blogspot.co.uk/2010/09/prom-74-bbc-ponoseda-schubert-schumann.html.
[103] Colin Anderson, 'Unfinished Symphony… Songs of Maria Stuart (Review)', *Classical Source,* 9 September 2010:
http://www.classicalsource.com/db_control/db_prom_review.php?id=8498.
[104] Simon Cummings, 'Proms 2010: Robin Holloway—RELIQUARY—Scenes from the life of Mary, Queen of Scots', blog post on *5 against 4*, 11 September 2010:
http://5against4.com/2010/09/11/proms-2010-robin-holloway-reliquary-scenes-from-the-life-of-mary-queen-of-scots-world-premiere/.

with tabor drum and period dance patterns – not pastiche, but rather what I conceive to be a historical-fictional mode of composition, which I will outline more fully later in this chapter. Holloway describes the framing as follows:

> My additions [...] attempt to address the 'too short' problem. [...] The new music gives a series of cameo-portraits of Mary herself, using material mostly derived directly from the original sources but not confining itself exactly to Schumann's language. [...] The work as an entity, therefore, contains the five original songs as within a medieval Reliquary, surrounding the precious remains by a suitable setting, tactful and unobtrusive for the most part, but occasionally allowing the Queen's repressed thoughts and unuttered words to break through.[105]

Holloway thus engages directly with both the musical facts of Schuman's score and the fantastical possibilities of representing the Queen beyond the five songs. In hoping to offer glimpses of 'the Queen's repressed thoughts', Holloway brings to mind Michel de Certeau's statement that 'fiction is the repressed other of historical discourse'.[106] These fantastical excursions predominantly take place in the spaces between the song orchestrations, tying *Reliquary* to a growing repertoire of 'framed orchestrations' which use added preludes, postludes, and interludes to situate their source works within a new musical world.[107]

A look at sketch material for *Reliquary* reveals the extent of the historical-fictional impulse in the composition's genesis. A short-score sketch for the Epilogue contains an (unrealised) alternative idea for the final two bars. Instead of moving from an open-octave E to a full E major chord, as seen before the first double bar below, Holloway sketched a progression from the same octave E to a C-sharp minor chord, then resolving to a final E minor. Below he writes 'O Mensch!', clearly referencing the

[105] Holloway, repertoire note.
[106] Michel de Certeau, 'History: Science or Fiction', cited in Hayden White, 'Historical Fiction, Fictional History, and Historical Reality', *Rethinking History,* 9/2-3 (2005): 147.
[107] 'World-building' has been widely theorised in relation to various genres of speculative fiction, and I believe it will be a useful concept for thinking about historical-fictional music composition. See, for instance, Mark J. P. Wolf, *Building Imaginary Worlds: The Theory and History of Subcreation* (New York: Routledge, 2012).

opening of Gustav Mahler's setting of the 'Mitternachtslied' from Friedrich Nietzsche's *Also sprach Zarathustra*, in the fourth movement of his Third Symphony – the chord progression echoes that of Mahler's second iteration of 'O Mensch' (bars 13-14, there F-sharp minor to A minor).

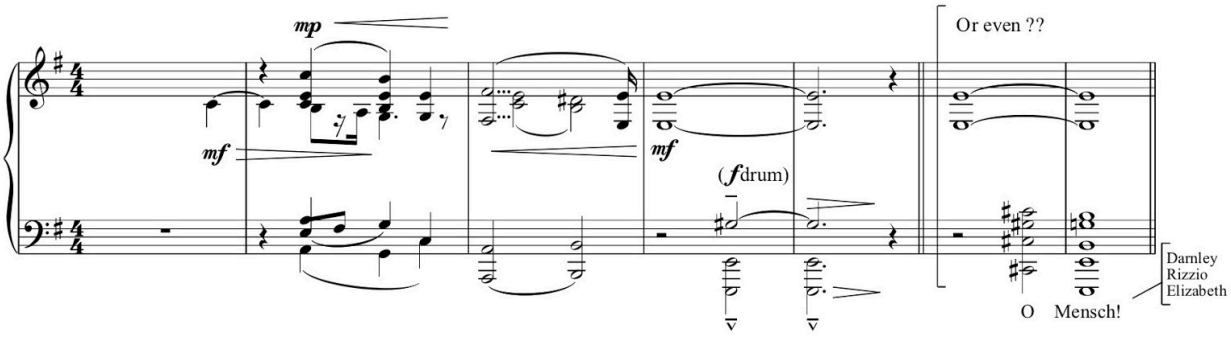
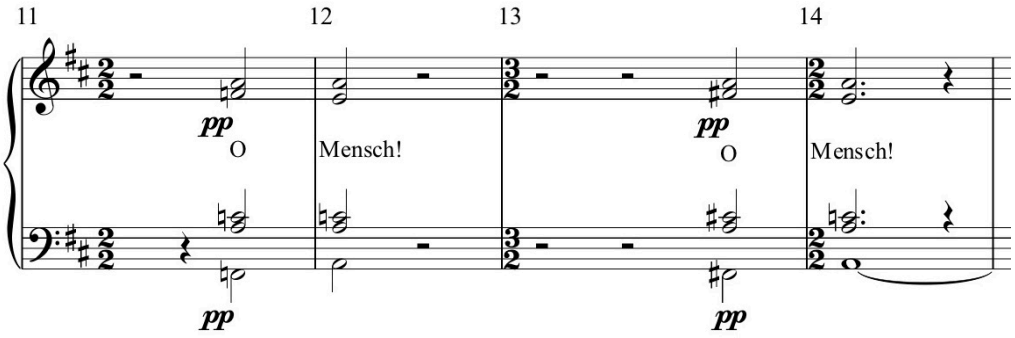


Figure 2.3: Holloway, sketch for an alternative ending to *Reliquary*. British Library MS Mus. 1867.



Example 2.4: Mahler, Symphony No. 3/iv: 'O Mensch' chords, bb. 11-14.

This reference is typical of Holloway's predilection for free-flowing, wide-reaching allusion. If it had made it into the finished score, the unusual chord sequence alone may have conjured Mahler and Nietzsche in the minds of certain listeners, and with it, philosophical ruminations about mankind; but the annotations scribbled next to the chord fuel a more targeted historical fantasy. The three names Holloway lists besides 'O Mensch' – Darnley, Rizzio, and Elizabeth – are, of course, central to the story of Mary's life and downfall. Multiple possible interpretations can be drawn from these names, and perhaps this is the point: Holloway's wordless interludes between the songs can only evoke so much, and the rest is left to the imagination. Darnley had Rizzio murdered;

Mary (possibly) had Darnley murdered; and Elizabeth (perhaps unwittingly and/or unwillingly) signed Mary's execution warrant; Darnley and Rizzio are elsewhere entangled in speculation over their possible sexual relationship.[108] While these clues to the (hi)story behind Holloway's reimagining didn't make it into the published score, they certainly make clear the extent to which fantasy – both historical and music-historical – was involved. The historical-fictional impulse can also be traced at the level of the musical material. In the gentle pulling of the structural trajectory in new directions, in the delicate expansion of the songs' themes, and in the embrace of distinctively modern instrumental sonorities, Holloway imagines what might have happened to themes and motifs under different circumstances. His fictional world for Schumann's songs allows its subjects (musical and historical) to travel in time: themes (and Queens) that are in one moment enjoying a courtly dance are elsewhere barely discernible through a dissonant sheen of high-pitched string clusters and celesta figuration.

The treatment of individual songs in *Reliquary* varies considerably: in the first and second, the piano part is given almost wholesale to harp and violas respectively, while the rest of the ensemble adds ornamental lines; the third and fifth foreground antiphonal shifts between string and wind accompaniments; the whole ensemble provides an integrated rendering of the piano part in the fourth song, 'Abschied von der Welt'. The fourth is also the only song not to be pulled apart by short interjections of bars and phrases – a device used in the others to subtly shift their structural workings. Perhaps the most aurally noticeable addition is that of a 'halo' – Holloway's term – above the second song: the score is split with celesta, harp, and divisi strings sitting above the rest of the instrumentation. A formal table is given below, followed by examples of the recurring descending fourth motif, derived from the fourth song, and of the musical 'halo'.

[108] Rourke's film showed the possible sexual encounter between Darnley and Rizzio. Of course, concepts of sexuality in the 16th century were completely different to modern constructs.

Section	*Prologue*	**Abschied von Frankreich (1)**	**Nach der Geburt ihres Sohnes (2)**	*Entr'acte: Sarabande-Bourée*	**An die Königin Elisabeth (3)**	*Entr'acte*	**Abschied von der Welt (4)**	*Entr'acte*	**Gebet (5)**	*Epilogue*
Bars	1-7	13-41	42-75	76-114	115-151	152-185	186-220	221-253	254-277	278-330
Harmony	e → disintegrates into +6 sonorities	**e** (flashes of C)	**e** (obscured by clusters of 'halo')	**(G) → V7/a** (Wandering major tonality, rooted in G-Bb-D sequence)	**a** (flashes of d)	**→ a** (Wandering extension of previous song's harmonies)	**e**	**→ e** (Wandering harmonies, following melodic lines of song 4)	**e**	**e → (...) → e** (Wandering, a touch of C)
Motifs / origin	-Descending fourths (song 4) -upward semitone figure		HALO	-Descending fourths (but lively, major ones).	Dotted rhythms	-Andante: descending fourths -Allegro: dotted rhythms (song 3)	Descending fourths	-Descending fourths -HALO (brief)	Descending bassline	-Repetition of Prologue motifs (fourths, semitone) -HALO (brief)
Piano surrogate		Harp	Violas		Strings / Wind antiphonally		Integrated ensemble		Strings / Wind grouped, both with harp	

Figure 2.5: Formal table of *Reliquary* showing the inclusion of Schumann's songs.

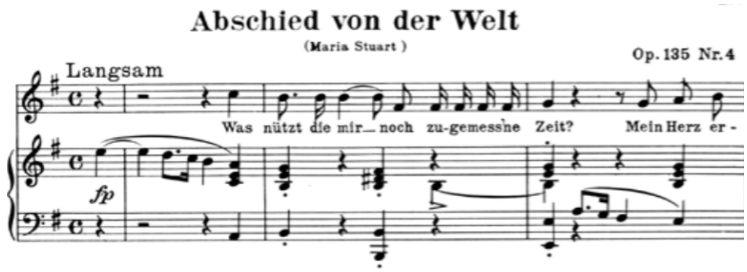


Figure 2.6: Descending fourth motif in 'Abschied von der Welt' (Op. 135/iv).

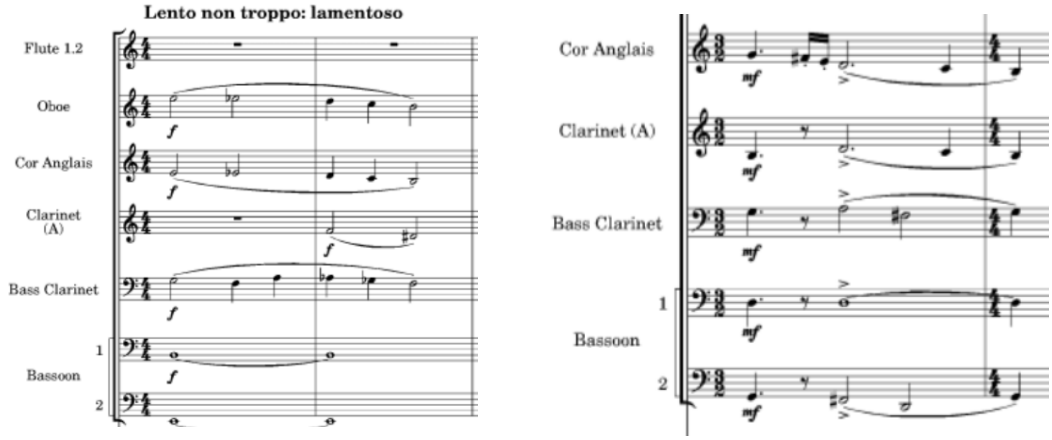


Figure 2.7: Descending fourth motif in (L) Prologue, and (R) Entr'acte 1: Sarabande/Bourée

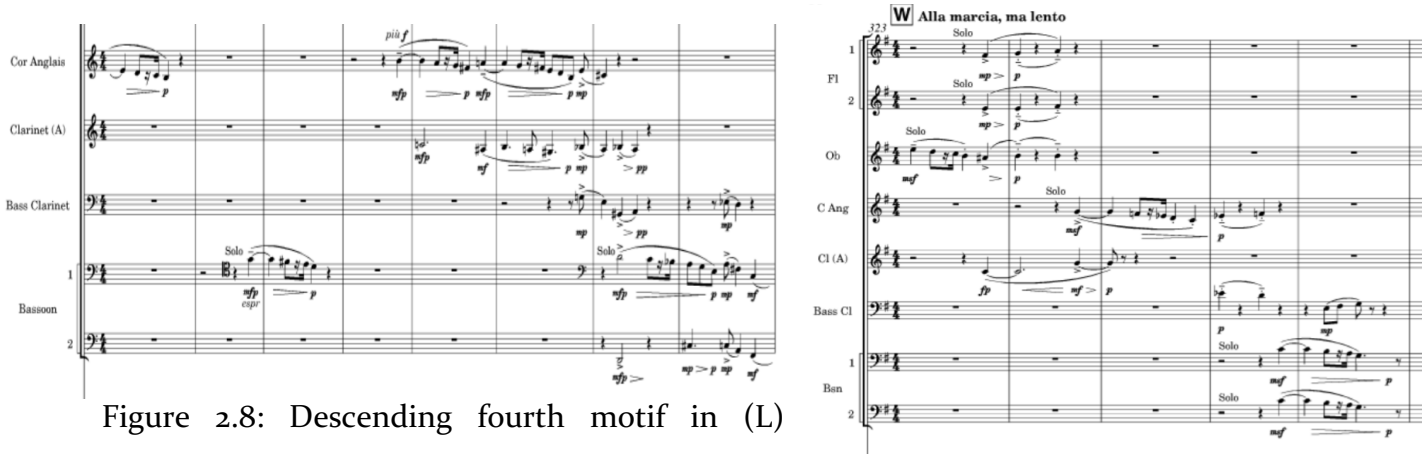


Figure 2.8: Descending fourth motif in (L) Entr'acte 2, and (R) Entr'acte 3.

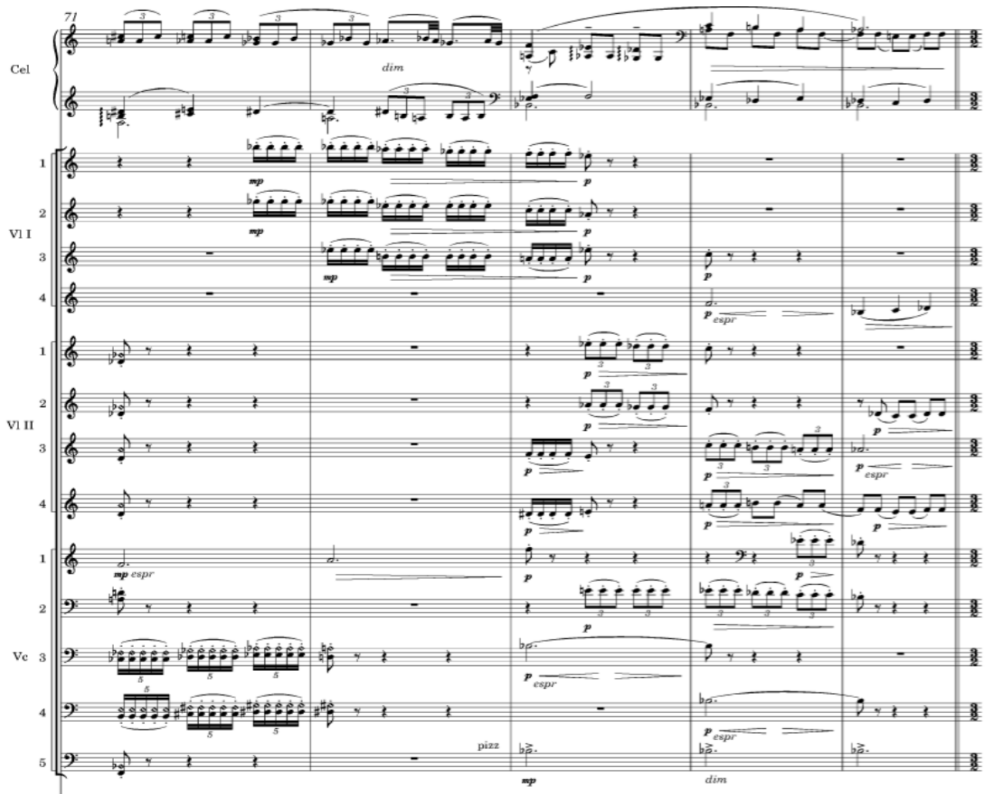


Figure 2.9: 'Halo' figuration above 'Nach der Geburt ihres Sohnes' (Song 2).

Beyond the fictional impulses surrounding the representation of Mary, I suggest that *Reliquary* makes two main, and related, interpretative moves to reframe Schumann's cycle. Firstly, it works to centralise the fourth song as the dramatic heart of the cycle, providing a sense of unity and large-scale trajectory arguably absent from the voice-piano set; secondly, it draws attention to the perceived weakness of the second song ('Nach der Geburt ihres Sohnes') by adding to it the 'halo' that uses ear-catching instrumental sonorities to obscure the song's harmonic and melodic content, and by following it up with an 'Entr'acte' that enacts an abrupt shift into the soundworld of the third song. In Schumann's cycle, the second, fourth, and fifth songs are remarkably similar: they follow similar downward melodic contours and share moderate tempi (as the Queen ponders, prays, and laments), their piano parts serve primarily to reinforce the vocal line, and they remain unified by a bleak E minor. When the texts are considered, the fourth is set apart from the prayers of songs 2 and 5: it contains the broadest range of emotions, moving from the Queen's bitter acknowledgement of her fate to an ardent appeal for her friends and followers to pray for her eternal peace. While

hope remained in the third song's beseeching appeal to Elizabeth, the anguished downward fourths that introduce the 'Abschied' herald the beginning of the tragic end. Holloway tilts the balance of the cycle, giving it a heavy end-weighting that disrupts the symmetry of Schumann's e-e-a-e-e key scheme; this is amplified by the addition of an 'Entr'acte' either side of the fourth song, which respectively set up and provide a dénouement for its distinctive melodic lines. Multiple factors coincide to achieve the centralising of Mary's 'Abschied von der Welt': the sonic and structural interferences foisted upon the first three songs all fall away, Schumann's piano part is given a simple and spare instrumentation, and there is no 'halo'. Dramatically, it resembles Schiller's five-act play, where the climactic meeting of Mary and Elizabeth occurs in the third act, and the fourth foregrounds its crushing personal aftermath.

In addition to being artefacts of a distant past, relics can connote 'parts of a deceased holy person's body or belongings kept as objects of reverence', and 'things that have survived from an earlier time but are now outmoded'.[109] Holloway casts Schumann's Mary Stuart songs as relics in line with these definitions: unlike the 1840 songs, they have not stood the tests of time of popular taste and canonisation; simultaneously, they are attached to Schumann's revered name, a trace of his once-great hand and of his declining mind. The songs are placed in Holloway's luminous *Reliquary* as precious artefacts, but ones that embody decay: the (apparently) bare musical bones are placed in their new musical casket not untouched, but reclothed to match the delicate finery of their orchestral surroundings.[110] *Reliquary* is no less of a personal engagement with Schumann than his effusive fantasies of the 1970s, but here the stakes are different: this is not a celebration of songs that the audience knows and loves, but a concerted attempt to make these songs loveable. Holloway's reframing demonstrates the contemporary desire to 'rethink' Schumann's music, and, from his starting point of negativity towards the voice-piano songs, the urge to reframe and rethink manifests

[109] From the *New Oxford American Dictionary*, Second Edition (New York: Oxford University Press, 2005).

[110] Metaphors of clothing, fashion, and related ideas of transferring an essential substance into a new container are widespread in writings on translations and adaptations. On the parallel situation within translation studies, see James St. André, 'Metaphors of translation and representations of the translational act as solitary versus collaborative', *Translation Studies*, 10/3 (2017), 282-295: 291.

itself in a process permeated with musical and extra-musical narratives of redemption. The overwhelmingly positive response to *Reliquary* from critics suggests that Holloway's 'neighbourly' efforts succeeded; others would question whether the songs needed saving in the first place. Next, I will turn to Aribert Reimann's engagements with Schumann's late music, and the Mary Stuart songs in particular, as they demonstrate both the refusal to play into entrenched narratives of the late music's weakness, and an historicising impulse widespread in late twentieth and twenty-first-century arrangements and reimaginings of Romantic music.

Reimann's Schumann, and new frames for Mary Stuart

Aribert Reimann has turned repeatedly to Schumann's late music – a repertoire for which he has long been a prominent advocate. All but one of his Schumann-based compositions and arrangements make use of music written in 1849 or later (see figure 2.5).[111] His use of Schumann began in the late 1980s, shortly after the emergence of the first German-language musicological publications dedicated exclusively to Schumann's late music.[112] What sets Reimann's engagements with Schumann apart from those of composers like Rihm, Killmayer, and Holliger is the centrality of his deployment of practices of arrangement and variation – these are not 'postmemories',[113] fleeting quotations, or sonic allusions; they are new versions of existing pieces, or reimaginings of a single source work in which that source remains clearly present. This much can be gathered by their titles alone: those that are best described as transcriptions or orchestrations retain the title of Schumann's original (*Gedichte der Königin Maria Stuart*, 1988/2016; *Sechs Gesänge von Robert Schumann,* 1994; and *Fantasiestücke, Op.73,* 2007), while both of Reimann's looser reimaginings name the composer in their titles (*Sieben Fragmente für Orchester in memoriam Robert Schumann*, 1988; and *Adagio zum Gedenken an Robert Schumann,* 2006). Naming Schumann, rather than leaving the link to his music unspoken and down to the audience to notice, speaks both of affection, in the act of commemoration, and, I suggest, to a belief that Schumann's late music deserves to be heard, played (in whatever new iteration), and, importantly, associated with his name.

[111] Despite having written quantitatively more Schumann-based works than Rihm, Killmayer, and Holliger, Reimann has often been omitted from scholarly discussions of Schumann's 'composed reception', which tend to group the other three together; see, for instance, the chapter 'Reflections on the Life and Sound of Late Schumann by Killmayer, Rihm and Holliger', in Braunschweig, *Biographical Listening: Intimacy, Madness and the Music of Robert Schumann* (Ch. 4).

[112] For instance, Michael Struck, *Die umstrittenen späten Instrumentalwerke Schumanns* (Hamburg: K.D. Wagner, 1984); Reinhard Kapp, *Studien zum Spätwerk Schumanns* (Tutzing, H. Schneider, 1984); Ulrich Mahlert, *Fortschritt und Kunstlied: Späte Lieder Robert Schumanns in Licht der Liedästhetischen Diskussion ab 1848* (Munich: Katzbichler, 1983).

[113] Tunbridge borrows this term from Marianne Hirsch to describe the 'channeling [of] Schumannian practices and energy rather than explicitly quoting from pieces' that characterises the music she discusses by Kurtág, Rihm, Kagel, and Killmayer. See 'Deserted chambers of the mind', 400-402.

Reimann title and year		Schumann title and year	
1987	*Sieben Fragmente für Orchester in memoriam Robert Schumann* (for orchestra, loose variations)	*Geistervariationen*, WoO. 24	1854
1988	*Gedichte der Königin Maria Stuart* (orchestration, for mezzo soprano and chamber ensemble)	*Gedichte der Königin Maria Stuart,* Op. 135	1852
1994	*Sechs Gesänge von Robert Schumann* (ornamented transcription, for soprano and string quartet)	*Sechs Gesänge*, Op. 107	1849
2006	*Adagio zum Gedenken an Robert Schumann* (loose response, for string quartet)	Two unpublished chorale harmonisations written in Endenich.	(?1854-6)
2007	*Fantasiestücke, op.73* (expanded transcription, for clarinet, flute, harp, and two violas)	*Fantasiestücke*, Op. 73	1849
2016	*Gedichte der Königin Maria Stuart* (translation into original languages, for piano or orchestrated versions)	*Gedichte der Königin Maria Stuart,* Op. 135	1852
2018-19	*Frauenliebe und -leben* (transcription for soprano and string quartet)	*Frauenliebe und -leben,* Op. 42	1840

Figure 2.10: Aribert Reimann's compositional engagements with Schumann's music, 1987-2019.

Reimann's particular interest in Schumann's late works has been attributed, by himself and others, to his curious connection with the composer's time in Endenich. This strikes to the heart of Reimann's highly personal approach to Schumann's late music, so I will give a brief gloss here.[114] Reimann's uncle, Dietrich Rühle, inherited the medical diary of Franz Richarz – the director of the Endenich asylum where Schumann died – which included extensive documentation of the composer's illness. Upon learning of his nephew's 'strong affinity' with Schumann, Rühle left instructions for the diary to be passed onto Reimann once both he and his wife were deceased, on the condition that the document would remain secret – and, specifically, would not be shared with the Robert-Schumann-Gesellschaft. Reimann inherited the diary in 1988, but its presence

[114] Fuller context is given in Reimann, 'Vorwort', in Bernhard R. Appel, ed., *Robert Schumann in Endenich (1854-1856): Krankenakten, Briefzeugnisse und zeitgenössische Berichte* (Mainz: Schott, 2006); and Marita Gleiss and Hannelore Erlekamm, eds., *Robert Schumanns letzte Lebensjahre* (Berlin: Stiftung Archiv, 1994). See also Braunschweig, *Biographical Listening: Intimacy, Madness and the Music of Robert Schumann,* 110ff.

in his home caused 'sleepless nights'. On the one hand, he felt duty-bound to keep the heirloom a secret; but on the other, he believed that the contents of the diary might lay to rest some of the 'speculation, slander, and invention' surrounding the composer's time at the asylum.[115] His commitment to revising the portrayal of Schumann's last years won out, and by 1994 the diary had been rehomed at the archive of the Berlin Akademie der Künste, and excerpts had been published along with a commentary by Franz Hermann Franken.[116] The medical notes and records – which point to a likely affliction of tertiary syphilis – have since featured centrally in revisionist biographies.[117] A fuller edition of the diary's contents was published in 2006, and to mark this occasion (and the 150th anniversary of Schumann's death), Reimann wrote his short string quartet *Adagio zum Gedenken an Robert Schumann* based on two chorale harmonization dating from Schumann's time in Endenich – a fitting symbol of how closely his compositional engagements are entwined with his revisionist biographical imperatives.

Reimann embarked on his first two reimaginings of Schumann's music in the same year that he inherited the diary, and both use pieces closely associated with Schumann's late biography: the so-called 'Ghost Variations', and the Mary Stuart songs. His 1988 orchestration of the Mary Stuart songs splits the piano part across a chamber orchestra that omits violins, instead foregrounding the violas that feature so prominently in Schumann's late chamber music. This was one of Reimann's very first ventures as an arranger, and he has spoken of having had to draw up the courage to orchestrate a piano part which is 'so formally self-contained and complete in itself'.[118] His task, then, was to intervene in what he felt to be an already-complete situation – the challenge not to rectify, but to reconfigure the unique relationship between voice and piano within a larger, richer, orchestral arena. Reimann's instrumentations work to enrich the songs in a way that intensifies the dramatic content of the texts, and to subtly shift their meaning. For instance, the right-hand piano line that introduces the first song, 'Abschied von Frankreich', evokes the motion of the waves separating England

[115] Reimann, 'Vorwort'.
[116] *Robert Schumanns letzte Lebensjahre.*
[117] Perhaps most prominent is John Worthen, *Robert Schumann: Life and Death of a Musician* (New Haven: Yale University Press, 2010).
[118] Cited from the repertoire note on Schott's webpage for the version: https://en.schott-music.com/shop/gedichte-der-koenigin-maria-stuart-no346721.html.

and France in a texture familiar from the opening of the Op. 39 *Liederkreis*; transplanted into the viola, however, it takes on a rather different identity. While a pianist's hand can move nimbly between semiquavers that fall under the span of an outstretched palm, the line requires of a string player much more concerted – and audible – labour. Rather than scene-setting, the five beats of slow four that precede the voice's entrance make this line melodic: the viola embarks on its own journey, an attention-grabbing character that holds the listener's ear while it navigates awkward string crossings and bow changes. Later in the cycle, the blunt, quiet pizzicato at the beginning of 'Abschied von der Welt' provides an unsteady heartbeat above which the plaintive descending melodic motif is passed from cor anglais to bassoon; a full-bodied, lyrically bowed string texture rises in the middle of the song, but by the end, where in exchange for her earthly punishment Mary prays that 'a share of eternal peace might be mine', the strings' lines are hollow, timid, and wispy. The text in Schumann's setting follows an emotional trajectory that leads from despair to rage to hope; in Reimann's orchestration, however, there seems to be little hope.

Reimann's second creative engagement with the Mary Stuart songs came almost three decades later. In 2016, he published editions of both the voice-piano score and his orchestration, in which the songs are translated out of German and into the languages of their original sources, in accordance with Zimmermann's 1977 study mentioned earlier. Each of the five songs now proceeds in a different language: French, Scots, Italian, Old French, and Latin.[119] In a foreword to the Schott score, Reimann notes that Schumann was unaware of the poems' true provenance, and that he has used Zimmermann's study to restore them to their original languages.[120] This, Reimann suggests, 'sheds a new polyglot light not only on the figure of Mary, but also on the music of Robert Schumann'.[121] It is a singing translation like few others: usually, translations of vocal and choral works are created to aid comprehension, to endear

[119] The de-translated version was premiered as part of a ceremony-concert that awarded Reimann the third 'Robert Schumann-Preis für Dichtung und Musik'. The premiere performance can be heard online: http://www.adwmainz.de/mediathek/medien/ansicht/robert-schumann-preis-2016-robert-schumann-gedichte-der-koenigin-maria-stuart-op-135-1852-na.html.
[120] Reimann, foreword to *Gedichte der Königin Maria Stuart* (Mainz: Schott, 2016).
[121] Reimann, foreword, trans. Lindsay Chalmers-Gerbracht.

audiences to foreign-language songs, or to update the text for modern sensibilities. However, singing in translation remains unpopular among certain Western cosmopolitan environments for lieder performance today, and for some, the experience of listening to Reimann's translated version might be akin to a song pianist's sense of indignant usurpation at the very idea of orchestrated lieder.[122] Here, Reimann unbinds the idealised union of text and music not for the sake of the audience's comprehension, but in order to draw their attention to historical facts and fictions.

O ma patrie, Adieu, plaisant pays de France, La plus chérie, Qui as nourri ma jeune enfance! Adieu, ma chère France, adieu mes beaux jours. La Nef qui déjoint nos amours, N'a cy de moi que la moitié: Une part te reste, elle est tienne; Je la fie à ton amitié, Pour que de l'autre il te souvienne.	Ich zieh' dahin! Ade, mein fröhlich Frankenland, Wo ich die liebste Heimat fand, Du meiner Kindheit Pfliegerin. Ade, du Land, du schöne Zeit— Mich trennt das Boot vom Glück so weit! Doch trägt's die Hälfte nur von mir: Ein Theil für immer bleibet dein, Mein fröhlich Land, der sage dir, Des andern eingedenk zu sein!— Ade!	I am going away! Farewell, my happy France, Where I found the dearest homeland, You the guardian of my childhood! Farewell, O land, O happy time— The ship bears me far away from joy! Yet it takes but half of me: One part will be forever yours, My happy land, and it asks you Always to remember me! Farewell!

Figure 2.11: source text, German translation used by Schumann, and English translation of 'Abschied von Frankreich'.

[122] Graham Johnson's discussion of orchestration in his *Schubert* volume is one such example: 'Orchestration: a selective survey', in *Schubert: The Complete Songs,* 480-485.

Reimann's translated version was premiered at the Akademie der Wissenschaften und Literatur in Mainz, but even for audiences with several languages under their belt, the cycle would unfold with multiple surprises. The German of Schumann's setting may well stick in the listener's imagination, heard as a familiar ghost beneath these new, strange soundings of the songs, pulling the ear in different directions and bringing about renewed awareness of the make-up of art song.[123] In a recent essay, Benjamin Binder has demonstrated how subtle variations in the translation of a song's text can have profound effects on analyses of the song, as well as, obviously, on the meaning of the song in the new language.[124] Such statements can easily be extrapolated to apply to the analysis of singing translations. While Reimann has spoken of the care he took to ensure that the original-language texts were aligned with Schumann's melodic lines as idiomatically as possible, and in close parallel with the German setting, there are small but significant moments in which the different language interacts with the musical contours in such a way as to subtly affect the meaning. For instance, the very opening of the cycle changes from the active 'Ich zieh' dahin!' ('I am going away') to the more immediately emotive 'O ma patrie, adieu!' ('Oh my country, farewell!'). Further, while the poem was not written by Mary, hearing her farewell to France in the language of her homeland may allow a listener to feel closer to the idea of this historic moment in 1561.

[123] On this, see David Francis Urrows, 'Conscientious Translation: Liszt, Robert Franz, and the Phenomenology of Lied Transcription', in Urrows, ed., *Essays on Word/Music Adaptation and on Surveying the Field*. Word and Music Studies, 9 (Amsterdam: Rodopi, 2008), 135-160.
[124] His example is from David Lewin's analysis of 'Morgengruss'. See 'Lost in Translation, starring David Lewin and Four Singers; or, What Happens at the end of Schubert's 'Morgengruss'?', *Society of Music Theory Performance Analysis Interest Group*'s blog: https://smtpaig.wordpress.com/2017/09/ (September 2017).

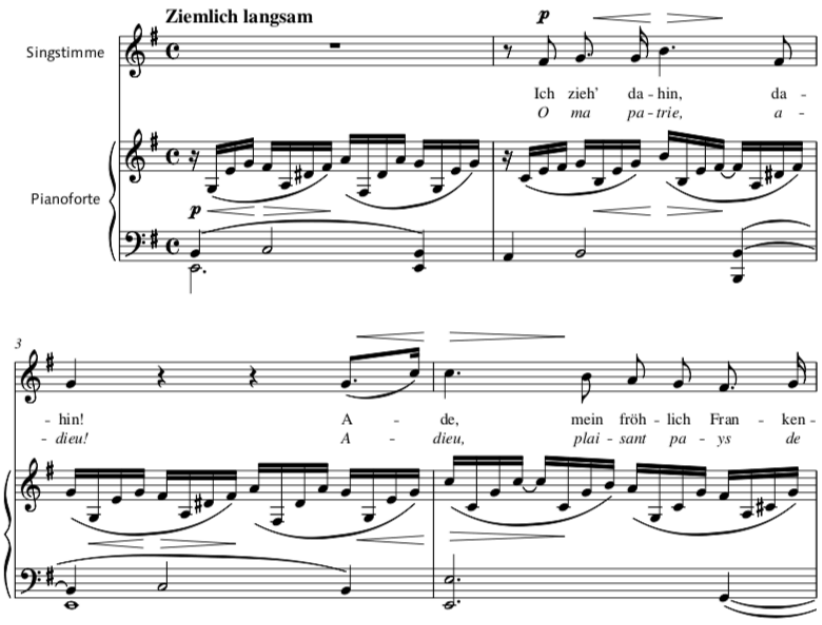


Figure 2.12: opening of 'Abschied von Frankreich' / 'O ma patrie, adieu!'.

Schumann's Mary Stuart undergoes a process of de-familiarisation in Reimann's version, while the Queen herself is perhaps re-familiarised: she was known for her linguistic prowess and could conduct diplomatic communication and write poetry and letters in a handful of languages. The version presents an image of the Queen that foregrounds her talents, offering a sympathetic vision of a woman to whom history had not been kind.[125] Following on from the opening French farewell, it might be argued that returning the songs to languages that Mary knew allows for a more meaningful expression of the two prayers, 'Nach der Geburt ihres Sohnes' and 'Gebet', the latter in the language of the Catholic church, and the former in Scots, the language of James VI of Scotland, the prayer's dedicatee. However, Mary learned only a little Scots in her early childhood before her move to France aged five, and she continued speaking French while later imprisoned in England and Scotland.[126] If the singing of this prayer in Scots may seem at first to forge a closeness between Mary and James, then, it is all wishful thinking: mother and son were separated when James was an infant and never saw each

[125] This enacts, at the level of adaptation, Graham Johnson's suggestion that Schumann's setting might redeem Mary from her popular-historical image. Hyperion booklet note for *The Songs of Robert Schumann - 3*, 82.
[126] Finson, 'At the Interstice between 'Popular' and 'Classical'', 78.

other again, and any such prayer would not have been in Scots. This impossible linguistic reunion brings to mind the famous painting of 1583 which portrays Mary and James sitting side by side – a testament both to the humanising potential of historical fictions, and to their fallibility as historical sources.

Figure 2.13: Painting of Mary and James, 1583. Unknown artist. Public domain photograph of the original painting held at Blair Castle.

Overall, the transformational effect of the translated version is quite different to that of the orchestration: there, the staging of the lieder explodes the voice-piano relationship, surrounding the singer with instruments that provide dramatic commentary and jostle for the listener's attention, all while bringing the songs to new audiences from their orchestral concert platform. Here, it is the figure of the Queen who is changed: Schumann's songs are the medium for a textual experiment. Behind it all is Reimann's commitment to historical inquiry. The version exposes information that is usually buried behind the score: the facts of the poems' authorial misattribution, their compilation, and their translation into German.[127] Reimann reveals layers of textual

[127] Schott only perpetuates the myth that Mary wrote all the poems herself: in a descriptive paragraph on the page selling the orchestrated version, the publisher states that 'both

artifice unbeknown to Schumann, and presents a revisionist score to parallel the revisionist scholarship by Zimmermann and others. Owing to the project's esotericism, the linguistic quirks of this version require explanation and engagement at the point of performance, ensuring that the process of historical research behind its creation is kept in mind. There are now three published scores of Reimann's versions of Schumann's Mary Stuart songs: the orchestration (1988), the voice-piano edition with original-language texts, and the orchestration with original languages (both 2016) – quite a commitment to a set of five short songs. That all these adaptations encourage their audiences to listen to and think about the songs afresh is itself an act of advocacy on the part of songs which remain, in many quarters, little-known and misunderstood. The version also raises questions about the contexts in which – and methods through which – music history is interrogated, explored, and disseminated: questions which will occupy the remainder of this chapter.

[Schumann and Reimann] took an interest in the poems by the Scottish queen Mary Stuart written at the end of her life during her imprisonment': https://en.schott-music.com/shop/gedichte-der-koenigin-maria-stuart-no155107.html.

II. Historical facts and fictions

The approaches to orchestration, completion, and reworking examined so far in this thesis are premised, to varying extents, upon historical facts of non-existence and non-action: Mahler did not orchestrate his early songs; Mahler did not finish his Tenth Symphony; Schubert died before the orchestral song had become an established genre for him to explore. Others are based on conjectures or value judgements: Brahms had *surely* planned to orchestrate his *Serious Songs*, proven by the orchestral sketch on the back of the 'A122' manuscript page; Schumann's last songs demonstrate his ailing mental health, because he didn't write songs like these when he was well. The widespread fascination in the music that canonical composers did *not* write has a sentimental dimension: there are implications that today, we are impoverished because Mahler did not finish his symphony or orchestrate his earliest songs; we were denied unfathomable delights by Schubert's tragic and untimely death; Schumann's late music does his reputation a disservice – it is not as 'great' as he was. The senses of loss and of unrealised potential are applicable to varying extents in most cases of musical-historical 'what if?', whether the consequential absence is caused by chronological impossibility, biographical quirk or changed artistic priority, or simple non-activity.

The versions of Mahler's *Lieder und Gesänge* by the Matthews brothers and Glanert (Chapter 1) seem to demonstrate an 'historically informed' navigation of this frustrating music-historical gap, whereby the arranger endeavours to realise what the earlier composer *would* have done, *if they had* done it; the recurring statements of 'Mahler would surely have [x]' to justify decisions made in (and about) arrangements and completions are telling, revealing both a strong conviction in conjectural (re)construction and a deference to the sensibility of the original author.[128] The 'framings' of Schumann and Brahms by Holloway and Glanert, explored above and below, take similar historical points of departure. Holloway's depends on his stated belief that Schumann's songs are musically lacking – and this lack can be rectified posthumously. The case is even clearer with Glanert's *Vier Präludien und ernste Gesänge*:

[128] As I outline in Chapter 1, similar constructions were also used by Donald Mitchell to demonstrate that the orchestration of 'Liebst du um Schönheit' was not Mahler's own ('Mahler would surely never have added this note… Mahler would have wanted utter stillness here').

Boosey and Hawkes's repertoire note for the work begins by stating that Glanert's version was incentivised by the 'possibility' of an orchestration implied by Brahms's sketch,[129] and the piece's title has been appended in numerous programme notes and broadcast listings with 'nach eine Skizze von Johannes Brahms für Bariton und Orchester'.[130] This tantalising non-action on Brahms's part spurred Glanert into creative motion, just as Mahler's non-orchestration of his early *Wunderhorn* songs prompted Glanert to orchestrate them in 2015. But while Glanert wrote at length about his careful construction of Mahlerian orchestral textures based on his studies of the later *Wunderhorn* songs, here there is no claim to historical 'authenticity' – the orchestration style is plausibly late-nineteenth-century, but not specifically Brahmsian. Furthermore, the songs' orchestration is only the beginning: out of it grows the four preludes and the postlude, which both seamlessly link together the songs and provide a space for the imaginative development of their themes. In this case, I suggest that Glanert's approach to the 'what if' scenario does not take its cue from what Brahms *might* have done himself, but rather takes as its starting point the melodic and characterful possibilities of the material found in the voice-piano score, which is used to develop freely imaginative fantasies that explore the music-historical surroundings of Brahms's late music.

It is helpful at this point to turn to scholarship outside of musicology, in order to begin to conceptualise these creative moves in more concrete terms. In 2011, Perry Anderson remarked that 'the historical novel has never been so popular nor so abundantly produced as at the present time',[131] and this has broadly been understood, by advocates and critics alike, as reflecting the aesthetic proclivities of postmodernism.[132] Following Hayden White's classic theorisations of historiographic

[129] See Boosey & Hawkes, works page for 'Vier Präludien und ernste Gesänge'.
[130] For example, a listing for WDR Sinfonieorchester Köln concert on 16 March 2018: https://theatergemeinde-bonn.de/werk.php?WerkNr=21927.
[131] Perry Anderson, 'From Progress to Catastrophe: Perry Anderson on the Historical Novel', *London Review of Books,* 33/15 (2011): https://www.lrb.co.uk/v33/n15/perry-anderson/from-progress-to-catastrophe.
[132] See in particular Linda Hutcheon's idea of 'historiographic metafiction', which was first elaborated in *The Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988).

narratives,[133] the study of historical fiction has become a thriving interdisciplinary field of its own, with sub-genres and styles – such as the counterfactual mode of writing theorised by Catherine Gallagher and Richard J. Evans, or the 're-visionary' framework of Peter Widdowson – becoming ever more rigorously conceptualised and defined.[134] Immediately useful is Gallagher's exploration of historical, fictional, and historical-fictional 'counterfactual' writing. According to Gallagher, the 'definitive characteristic of the counterfactual-historical mode' is 'that the discourse, whether analytical or narrative, be premised on a counterfactual-historical hypothesis'; this hypothesis is defined as 'as an explicit or implicit past tense, hypothetical, conditional conjecture pursued when the antecedent condition is known to be contrary to fact.[135] The counterfactual piece of writing can then develop in many possible ways, from closely source-based historical interrogations of what *might* have happened if a certain chain of events had unfolded, to the development of utopias and dystopias based on best- and worse-case scenarios.[136] Often linking literary works of this kind is 'the ambition to shape history rather than merely record, analyse, or understand it'.[137] These ideas seem widely applicable to a number of arrangement practices: those where the goal is the 'authentic' stylistic re-creation of a lost or missing dimension (in the Mahler example already mentioned, this would be the orchestration), undertaken to contribute to the completion of a composer's canon; those that deploy looser 'pastiche' techniques but do not aim for 'authenticity' (as with Sargent's Brahms, or the many speculative orchestrations and completions of unfinished or short-score sketches); and those that take a more exploratory creative approach, for instance in reframing a score, constructing new narratives, or highlighting existing ones (as Glanert and Holloway do).

[133] Other than *Metahistory: The Historical Imagination in 19th-Century Europe* (John Hopkins University Press, 1973), a short polemic that provides a good overview is 'Historical Fiction, Fictional History, and Historical Reality', *Rethinking History*, 9/2-3 (2005), 147-157.
[134] Catherine Gallagher, *Telling it like it wasn't: the counterfactual imagination in history and fiction* (University of Chicago Press, 2018); Richard J. Evans, *Altered Pasts: Counterfactuals in History* (Waltham, MA: Brandeis University Press, 2014); Peter Widdowson, 'Writing back: contemporary re-visionary fiction', *Textual Practice,* 20/3 (2006), 491-507.
[135] Gallagher, *Telling it like it wasn't,* 2.
[136] Gallagher, *Telling it like it wasn't*, 8-15.
[137] Gallagher, *Telling it like it wasn't*, 8.

While the end results – and the intentions behind them – are quite different, all are essentially predicated upon something that *didn't happen*.

More broadly, the impetus for a composer to explore the missed opportunities and untapped potential of music-historical sources resonates with questions of history and fiction that have occupied historians more frequently than scholars in other fields. White explains that 'historians are interested in what *might have* happened in the past, had circumstances or contingencies been different from what they actually were, but this kind of possibility is different from that typically conjured in literary fictions set in a real past or present'.[138] In the latter case, while 'historical discourse wages everything on the true', fictional discourse is 'interested in the real – which it approaches by way of an effort to fill out the domain of the possible or the imaginable'.[139] This highlights the distinction I hope to draw between 'authenticity'-driven 'historically informed' arrangement and what I conceive as a historical-fictional mode of composition or arrangement. The former takes creative decisions only within the confines of historically viable possibility (this is determined in the Mahler examples through comparisons with his early orchestral style and later orchestral song textures); the latter approach is open to following paths outside the realms of historical plausibility. This can unlock scenarios that stretch the imagination, appeal to the popular privileging of a 'good story' over historical accuracy, and encourage critical awareness of the way history has been constructed – and what it has left out.

Following a brief introduction to Glanert's long-held 'affinity' with Brahms, and to broader contemporary engagements with Brahms's 'serious' music, I will give a structural analysis of the *Vier Präludien und ernste Gesänge* that highlights descriptive, narrative, and world-building strategies, familiar to literary and cinematic historical fiction, which I believe are traceable in Glanert's musical processes. Alongside this, I will consider ways in which tropes of the reception of Brahms's last songs are amplified through Glanert's careful, 'respectful' framed orchestration; Glanert's plain affirmation of the songs and their message stands in stark contrast to the reimaginings of Schumann's Mary Stuart lieder examined previously.

[138] White, 'Historical Fiction, Fictional History, and Historical Reality', 148.
[139] White, 'Historical Fiction, Fictional History, and Historical Reality', 147.

Serious Preludes for Serious Songs: Glanert's Brahms

We have encountered Glanert already in Chapter 1, but his particular association with Brahms warrants brief exposition here. Across Glanert's many direct engagements with nineteenth-century music, Brahms appears most often and has attracted the most acclaim – there are straightforward arrangements, framed orchestrations, and looser fantasies, detailed in Figure 2.8. Many commentators speak of a natural affinity between Brahms's music and Glanert's: it has been suggested that 'of all the composers who have fed into his DNA, none looms so large as Brahms, a fellow native of Hamburg'.[140] While Glanert has embraced this geographical connection, he has also found it difficult to escape, stating that it is impossible for a Hamburg-born composer living today not to establish a relationship with the 'phenomenon of Brahms'.[141] As with Reimann's Schumann engagements, a large proportion of Glanert's Brahms-based music references the composer or the source work in the title; the literalism is important, as it speaks to how central practices of arrangement and reimagining – as distinct from broader uses of tonal, textural, and formal allusion in 'neo-Romantic' composition more generally – are within Glanert's work.[142] His first published works based on Brahms were small-scale, minimally interventionist chamber arrangements in the 1990s, but over time, his Brahms engagements have become more ambitious, both in type and in scale. The culmination of Glanert's Brahms project thus far is an ongoing series of four orchestral works, each of which responds to one of Brahms's four symphonies – a concept somewhat akin to that of Wolfgang Rihm's *Symphonie: Nähe Fern.* In Glanert's case, as with the constituent movements of Rihm's symphony, the *Brahms-Fantasie* (2011-12), *Weites Land* (2013) and *Idyllum* (2018) have all entered the contemporary orchestral

[140] James M. Keller, 'Brahms-Fantasie: Heliogravure for Orchestra', programme note for the New York Philharmonic Orchestra, October 2015.
[141] See Glanert, 'Zum 175. Geburtstag Johannes Brahms', in *Neugier ist alles. Der Komponist Detlev Glanert*, ed. Stefan Drees (Hofheim: Wolke, 2012), 241-2: 241.
[142] In this regard, Glanert draws as much from the tradition of Zender's 'composed interpretations' and Reimann's arrangements as he does from the *neue Einfachheit* sensibilities of his closer contemporaries including Wolfgang Rihm, Manfred Trojahn, and Detlev Müller-Siemens, whose oeuvres, while replete with allusions to, and works inspired by Brahms, Schubert, and Schumann, rarely stray into what is typically considered 'arrangement'. On the shift in German composition in the later 1970s, see Aribert Reimann, 'Salut für die junge Avantgarde', *Neue Zeitschrift für Musik,* 140/1 (1979), 4-25.

repertoire both as companion pieces for their respective symphonies, and as standalone works. For one critic, the *Brahms-Fantasie* (2011-12) 'movingly evoked Brahms's central place in the great Germanic tradition'; another described the same piece as 'smart, striking music gracefully putting an edgy contemporary sensibility on the music of the past'.[143]

Glanert title and year		**Source work**	**Type of engagement**
1996	*Variationen über ein Thema von Schumann Op. 9* For octet: cl-bn-hn-2 vln-vla-vc-cb.	*Variationen über ein Thema von Schumann,* Op. 9 For piano.	Chamber arrangement.
1997	*Vier Klavierstücke Op. 119* For octet: cl-bn-hn-2 vln-vla-vc-cb.	*Vier Klavierstücke,* Op. 119 For piano.	Chamber arrangement.
2004	*Vier ernste Gesänge Op. 121* For bass baritone and orchestra.	*Vier ernste Gesänge,* Op. 121 For voice and piano.	Orchestration.
2004-5	*Vier Präludien und ernste Gesänge* For bass baritone and orchestra.	*Vier ernste Gesänge,* Op. 121 For voice and piano.	Framed orchestration: orchestrated songs with freely-composed preludes.
2008	*Walzer Op. 39* For violin and piano.	*Walzer*, Op. 39 For piano.	Chamber arrangement.
2011-12	*Brahms-Fantasie (Heliogravure für Orchester)* For full orchestra.	Symphony No. 1.	Compositional response.
2013	*Weites Land* (*Musik mit Brahms für Orchester*) For full orchestra.	Symphony No. 4.	Compositional response.
2017	*Vier Choralvorspiele* For full orchestra.	*11 Choralvorspielen für Orgel,* Op. 122 For organ.	Orchestration.
2018	*Idyllium (Metamorphosen nach Brahms für Orchester)* For full orchestra.	Symphony No. 2.	Compositional response.

Figure 2.14: Detlev Glanert's compositional engagements with Brahms's music.

[143] Ivan Hewett, 'BBC Symphony Orchestra, Barbican, review: Brahms's mighty First Symphony glowed magnificently', *The Telegraph*, 13 Jan 2016; Lawrence A. Johnson, 'Review: Capuçon's fiery playing sparks Bychkov's Brahms programme with CSO', *Chicago Classical Review*, 9 October 2015.

Of Glanert's Brahmsian music, the *Vier Präludien und ernste Gesänge* have been billed as the 'most successful of all', offering a 'sublime fusion of both composers'.[144] His version, which orchestrates the songs and adds four preludes and a postlude that introduce and develop their motifs, was premiered in 2005, a year after Glanert had orchestrated the songs on their own.[145] In a review, Erica Jeal tapped into themes that pervade the reception of Brahms's songs, noting that 'transplanted into a vast concert hall, the songs may lose some of their introspection, but they seemed here to gain a sense of universality'.[146] More than a decade later, Jeal suggested that Glanert's 'affinity with Brahms crystallised to extraordinary effect in his masterly version of the composer's *Four Serious Songs*'.[147] Some of the terms used in reviews such as these are indicative of a widespread stance taken towards contemporary reimaginings of canonic 'serious' music – by critics and, I suggest, by the arrangers themselves: that such music must be treated with the utmost respect. Jeal writes that 'in the hands of a more egotistical composer this would be disastrous, but Glanert shows both affection and respect', while Colin Anderson sensed a 'respect and imagination' in Glanert's work; in more evocative terms, Klaus Geitel heard 'a musical crown of thorns which never lacks taste […] placed lovingly on Brahms's head'.[148] Rainer Nonnenmann, who has written widely on the composed reception of nineteenth-century music, wrote in a rare unfavourable review that Glanert's reimagining was 'too dependent on the original' and lacked the critical edge of 'composed interpretations' in the Zender tradition.[149] But closeness to, and kinship with, the original is precisely the point of Glanert's framed orchestration: 'the music starts in his world, slid[es] slowly into our world, and then fall[s] back again'.[150] For Glanert, practices of arranging and reimagining nineteenth-

[144] Guy Rickards, 'Time Past, Present, and Future: An Introduction to the Music of Detlev Glanert' [2013], in Boosey & Hawkes's promotional brochure for Detlev Glanert's music (2017).
[145] This version is occasionally performed as an alternative to older arrangements by the likes of Sargent and Leinsdorf, and has been recorded once to date.
[146] Cited from Boosey & Hawkes, 'Vier Präludien und ernste Gesänge'.
[147] Jeal, 'Review: Brahms-Glanert : Four Serious Songs, etc.', *The Guardian*, 26 Jan 2017.
[148] Jeal, *The Guardian*, 31 July 2006; Anderson, *The Classical Source*, 28 July 2006; Geitel, *Berliner Morgenpost*, 29 June 2005; all cited from Boosey & Hawkes, work page for 'Vier Präludien und ernste Gesänge'.
[149] Nonnenmann, 'Denn es geht dem Menschen wie dem Vieh', *Kolner Anzeiger,* 19 March 2018.
[150] Glanert, cited in René Spencer Saller, programme booklet essay for the St Louis Symphony Orchestra, October 2014, 28.

century music are born of a desire 'to build up, not to destroy' a sense of musical heritage, but it seems that the fullness of his embrace of the musical past is still not fully accepted in certain quarters where the legacy of mid-century modernism looms large.[151]

Together, the preludes and the orchestrated songs form a continuous, twenty-five-minute new work. The preludes build passageways that navigate musical and subjective shifts between successive songs, but each of Glanert's interjections also forge their own path, developing ambitious trajectories based on small motivic kernels. These interpolations serve to expand the contextual universe of Brahms's songs, drawing attention to musical links between Op. 121 and its Brahmsian precedents (especially the *Requiem*), and pushing the sound-world forward chronologically, with passages that clearly evoke Mahler and the Second Viennese School. This takes place exclusively in the gaps between the songs: beyond the unobtrusive orchestration, there is no authorial interference with the songs once their first bar-lines are reached. By using this clearly delineated authorial mode, Glanert alludes to historical precedents that stretch from Brahms's own time to much later. A prominent example from performance history might be the 'mosaic' sequences formed by Clara Schumann in her weaving together of short keyboard works with transitions and preludes.[152] Into the twentieth century, a similar improvisatory technique was used by Hans Pfitzner, who, as Nicholas Attfield has detailed, inserted connective interludes between the songs of cycles such as Schumann's *Dichterliebe* and the Op. 39 *Liederkreis*.[153] Pfitzner also offers a compositional precedent with his orchestration of eight *Frauenchöre von Robert Schumann,* to which he added 'short modulatory passages' between the originally-separate songs. For Attfield, Pfitzner's modus operandi here bespeaks not 'recompositional license', but rather an 'unbending commitment to Schumann's

[151] Detlev Glanert on Detlev Glanert', short film dir. Tommy Pearson for Boosey & Hawkes, 2015: https://www.boosey.com/podcast/Detlev-Glanert-on-Detlev-Glanert/100984.
[152] Valerie Woodring Goertzen, 'Clara Wieck Schumann's Improvisations and Her 'Mosaics' of Small Forms', in *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries*, ed. Rudolf Rasch (Turnhout: Brepols, 2011), 153-62.
[153] Nicholas Attfield, "Eine Reihe bunter Zauberbilder': Thomas Mann, Hans Pfitzner, and the Politics of Song Accompaniment', in *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries,* ed. Natasha Loges and Laura Tunbridge (Indiana University Press, 2020), 244-261.

settings', as the creative intervention is made entirely *around* the songs.[154] Yet even amid many precedents, the closest precursor for Glanert's *Preludes and Serious Songs* is surely Wolfgang Rihm's *Das Lesen der Schrift,* which was premiered in 2002 and comprises four orchestral interludes to be played between movements of a full-orchestral performance of Brahms's *Requiem.* Indeed, the two works are linked by the personnel of their premieres – conductor Kent Nagano and the Deutsches Symphonie-Orchester Berlin – which took place three years apart; and Habakuk Traber has suggested that the existence of Glanert's work may well owe something to the success of Rihm's, which defied critical scepticism in advance of its premiere.[155]

Still, these interstitial expansions of Brahms remain highly unusual among recent composed reimaginings of the musical past, in that the movements of their respective source pieces are used in full and are left as 'untouched' as possible. Other works which use a similar process of dual authorship through linear structural interjection – such as Berio's *Rendering* – do not mark out their boundaries for creative reimagining so clearly. The reason for this, I suggest, is to do with the tenor of seriousness – both textual and musical – that comes with both the songs and the *Requiem*, leading some to feel that such music should be handled with the utmost care and 'respect'. Indeed, with the exception of Eberhard Kloke's orchestration,[156] the catalogue of arrangements of Op. 121 to date is notably less interventionist than that of any major song cycle or set by Schubert, Schumann, or Mahler, while several straightforward arrangements and editions of the *Requiem* have appeared in the twenty-first century.[157] In the critical reception of Glanert's *Preludes and Serious Songs,* the persistence of *Werktreue* values has been inescapable: in addition to those cited before, Nonnenmann prefaced his

[154] Attfield, 'Eine Reihe bunter Zauberbilder', 249 ff.
[155] Habakuk Traber, 'Im Raum der Geschichte: Die *Vier Präludien und ernsten Gesänge* (2004-5), in *Neugier ist alles. Der Komponist Detlev Glanert,* ed. Stefan Drees (Hofheim: Wolke, 2012), 169-177: 169.
[156] Although orchestrated for the most part in a Brahmsian style, Kloke's version is interpolated with brief collage-like passages that invoke Mahler, Schoenberg, Messiaen, and others. Kloke also makes the drastic structural change of removing the fourth song, thereby refusing the optimistic turn in Brahms's teleology.
[157] Recent arrangements and editions of the *Requiem* include a chamber orchestration by Iain Farrington, a revised edition of Brahms's piano version undertaken by Joseph Fort and Michael Musgrave, and even a metal arrangement by Selin Schönbeck which maintains the structural integrity of entire movements.

critical review of the version with a favourable note that 'Glanert approaches the original with respect'.[158]

Glanert's engagement with the *Serious Songs* has further bypassed some of the charges of 'infidelity' (to the source work and to the source composer) that often beleaguer arrangements on account of its association with Brahms's unrealised orchestral sketch. It is well documented that Glanert's framed orchestration was motivated, in part, by his knowledge of the 'A 122' manuscript – information which has been reiterated multiply in paratexts surrounding the published score, in programme and broadcast listings, and in critical commentary. The only extended scholarly commentary on the version to date – an essay by Habakuk Traber – notes that 'Brahms did not rule out an orchestral version of his Op. 121. From the distance of one hundred and ten years, Glanert carried out what Brahms may have planned himself'.[159] While Traber's designation of an 'orchestral version' is vague, others are more misleading about the contents of Brahms's sketch, with one programme note claiming that 'sketches exist for the orchestration of three songs'.[160] Whatever information Glanert himself was working with, the attention paid to this historical impetus has endowed the *Preludes and Serious Songs* with a sense of fidelity to Brahms, along with a tacit authorisation to take up the gauntlet thrown down by the 'A 122' sketch.

Glanert does not attempt an historically informed counterfactual rendering of what Brahms might have done with the sketch material, but instead allows his freely composed preludes and postlude to cast into relief the musical material and the music-historical surroundings of Op. 121. Traber has already commented upon Glanert's heightening of latent links, mainly melodic in nature, to the *German Requiem* and the Fourth Symphony already present in the *Serious Songs*. In the third and fourth preludes, Glanert extends the referential reach of his added passages beyond Brahms's oeuvre. An unexpected climactic moment in the third prelude, which bears no clear resemblance to any motivic material within Op. 121, gives a 'flash of Mahler's sound-world' and a

[158] Nonnenmann, 'Denn es geht dem Menschen wie dem Vieh'.
[159] Traber, 'Im Raum der Geschichte', 170.
[160] Kerstin Schüssler-Bach, programme booklet essay for WDR Sinfonieorchester Köln (16 March 2018), 8-9: 8.

simultaneous invocation of the North German Baroque through a fleeting *Totentanz*.[161] A web is spun here linking Brahms's musical heritage, Mahler's, and Glanert's, and the Hamburg connections of all three were not lost on those present at its performance during the opening festival of the Elbphilharmonie in 2017, a celebration of the city's musical past and present.[162] In the fourth prelude, the semitonal descent between the end of the third song (E major) and the beginning of the fourth (E-flat major) is broached through meandering, taut string lines of ambiguous harmonic character, which have also widely invoked Mahler for listeners, in this case his 'haunted' late Adagios.[163] The features of the Brahms-Glanert *Serious Songs* that I believe to be most indicative of the historical-fictional mode are, firstly, its sustained and committed 'character development' of motifs from the songs in the orchestral interludes, and, secondly, its frequent moments of 'flashback' and 'flash-forward', which resemble popular episodic techniques of storytelling. Imaginative insights into characters' lives, back-stories, emotions and relationships are a central appeal of fictional engagements with history, as these personal threads are often difficult to glean from historical writing: White and others term this dimension 'the real'.[164] Parallel musical strategies are foregrounded in Glanert's version, enabling both for a heightening of the motivic unity already found in Brahms's cycle, and for the creation of a cohesive and detailed world for the songs to inhabit. The diagram below shows the backward- and forward-looking reach of each prelude/postlude across the composite form. The re-statement of memorable motifs from each song in the postlude is evocative both of the sense of transcendence attached to Brahms's final song, and the narrative device whereby an

[161] See Walter Dobner, 'Geglückte Probe für Hamburg', 15 Jan 2017: https://www.diepresse.com/5154783/gegluckte-probe-fur-hamburg.
[162] Dobner, 'Geglückte Probe für Hamburg'. On Mahler in Hamburg, see Henry-Louis de la Grange, *Gustav Mahler, The Arduous Road to Vienna,* ed. Sybille Werner (Turnhout: Brepols, 2020), Chapters 16-24 ('Mahler In Hamburg' I-IX).
[163] Martin Anderson, 'Review: Benjamin, Rihm, Brahms-Glanert, Elgar-Payne', *TEMPO*, 61/239 (2007), 54; see also Alexandre Jamar, 'Review: Brahms-Glanert: Vier ernste Gesänge', *Forum Opera,* 13 March 2017; Colin Anderson, 'BBC Symphony Orchestra/Bychkov', *The Classical Source,* 25 March 2011; Anderson, 'Review: Serious Songs and Heldenleben', *The Classical Source,* 28 July 2006.
[164] See, 'Historical Fiction, Fictional History, and Historical Reality', 147; Troping on the term 'the real', Lacanian analyses of historical fictions have been made by, for instance, Nickolas Haydock, in *Movie Medievalism: The Imaginary Middle Ages* (London: McFarland, 2008).

elderly or dying protagonist revisits important moments of their life in an (often highly emotive) flashback episode.

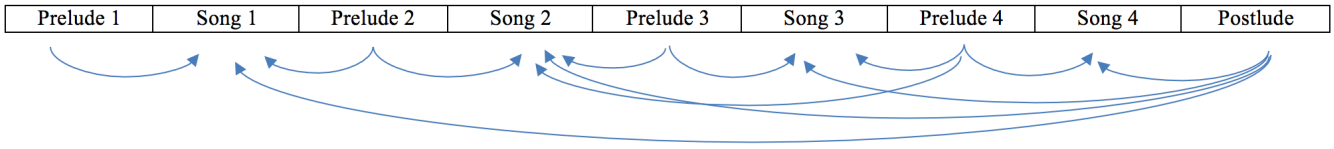


Figure 2.15: 'directions' between Glanert's *Preludes* and *Serious Songs*.

Glanert devotes the opening prelude to slowly establishing the first song's prevailing thematic content (this is laid out in the table and musical examples for Prelude 1, found below as Figure 10).[165] The minimal material is used economically, exploring lower string sonorities and subtle scene-setting variants on the textural landscape. The song's opening D minor fifths and scalic motion undergo a devolution – a simplifying variation – endowing the prelude with a sense of pre-history and organic growth (possible referents here could be the openings of *Das Rheingold,* Beethoven 9, or Mahler 1). There is a brief premonition of the song's contrasting passages of dynamic running triplets, but the overarching trajectory of the prelude is forward-looking, building to the moment at which prelude seamlessly becomes song. This world of possibilities emerges through the orchestration of the songs: the new textural configurations of Brahms's melodic lines, and the new voicings of his chords, each bring with them a host of combinatorial and instrument-led possibilities. The expanded palette of the orchestral accompaniment seems to have brought with it so many options for variation and development (especially in mind of Brahms's own spectacular examples of orchestral developing variation) that dedicated spaces needed to be created to explore this untapped potential.

The clearest examples of 'character-led' exploration are found in the third and fourth preludes, both of which obsessively develop a small melodic kernel that drives the course of its prelude, creating minor sub-plots and diversions from the progression of Brahms's four songs. In the third prelude (Figure 12), preceding the dramatic 'O Tod',

[165] All figures and examples for this section are given together (pp. 162-171) to avoid in-text disruption.

a restless string figure appears at the outset while the rest of the ensemble deals with the G major fallout from 'Ich wandte mich'; this gains momentum and develops into a repetitive thirds-based motif derived from the opening melodic contours of songs 2 and 3, which in turn takes on a new rhythmic energy that leads to an unexpected climactic passage at b. 273. Not clearly related to any prominent motif from the songs, the passage has the distinctive character of a sinister post-Mahlerian waltz. It maintains its dynamic energy only briefly before hurtling into a fast descent for the singer's entrance of 'O Tod'. This, and the similar peak in the fourth song likened by critics to a Mahlerian adagio, zooms in on the instrumental agency of the accompanimental forces that can, and do, change the course of these interludes which are primarily expected to link together the four songs (Figure 13 and examples). These passages seem to be born of the fictionalising impulse to push characterisation to its limit, the musical equivalent of highlighting the narrative potential of marginalised characters.[166] They also expand the referential context for the songs that precede and succeed them, and challenge the ways in which we will hear recurring motifs throughout the rest of the work. Mirroring the forward-looking momentum of the first Prelude, Glanert's Postlude looks back reflectively on what has passed, recalling motifs from all four songs in a gentle final tapestry (Figure 14 and examples). As discussed above, a lot has been written about the coherence of the four songs as a set, with opinion divided on the musical and philosophical integration of the fourth. Glanert's perspective may come through in his very prominent integration of motifs from across the songs in the postlude: he makes every effort to promote a vision of unity in E-flat major.

Another characteristic of literary and cinematic historical fiction that can be traced in Glanert's preludes and orchestration is the unapologetic indulgence in stylistic aesthetic detail. In the popular Netflix historical fiction drama *The Crown*, for example, there are frequent long, close-up shots of whatever incidental technological apparatus or mode of transport is used in a particular episode. Great delight was clearly taken in the minutes-long sequence focused on the visual and auditory quirks of 1950s telephone connection rooms – not because it had any narrative function, but because the era of

[166] This is a widely-used postmodern narrative technique, a prominent example being Tom Stoppard's 1966 *Rosencrantz and Guildenstern Are Dead.*

the drama gives license to the director (Peter Morgan) to revel in outdated detail. This is what Barthes terms 'the reality effect' – the luxury found in offering details that are 'futile' to dramatic structural function but contribute considerably to momentary pleasure and to 'realistic' world-building.[167] Glanert's compositional oeuvre is split between works that engage with pre-existing music and those that do not: in the latter, tonal idioms and lush late-Romantic textures are rarely found. With a Brahmsian foundation, however, Glanert blurs the boundaries between arrangement, 'pastiche', and freer composition in his creation of this luxurious orchestral frame for the *Serious Songs*.

Glanert does not stop at Brahms: as noted previously, in the third and fourth preludes the orchestral language moves beyond the end of the nineteenth century into evocations of Mahler and Strauss (this is aided in the fourth song by the dominance of a whole-tone-based scalic figure that pushes the tonal idiom to its limits). This is perhaps another example of the counterfactual impulse: *what if* Brahms had continued writing for a further ten or twenty years? Glanert has explored such scenarios in other arrangements: his 2006 orchestration of Schubert's long song 'Einsamkeit' (D.620) aimed to explore points of convergence between the songful and orchestral worlds of Schubert and Mahler. Another prominent example is David Matthews's lengthy postlude to Schubert's 'Ständchen' (D.920) that imagines how Schubert's writing might have developed had he lived a further thirty years (Wagnerian, apparently). The consideration of how counterfactual actions might affect or interact with the subsequent course of history is another major trope in historical fiction,[168] and is here demonstrated in Glanert's doubly flexible approach to chronology – flashbacks and flash-forwards occur between preludes and songs, and also venture more sustainedly into an imaginary musical future. Indeed, Glanert's compositional excursion into possible Brahmsian futures is rather more convincing than music-historical attempts at the same. A 'conjectural obituary' by Jeffrey Dane, written in 1990 but from the perspective of 3 April 1912, 'speculates what might have been if Fate had graced Posterity

[167] Roland Barthes, 'The Reality Effect', in *The Rustle of Language*, trans. Richard Howard (University of California Press, 1989), 141.
[168] Gallagher, *Telling it like it wasn't*, 3-5.

with the composer even for another fifteen years'.[169] Among its more distasteful passages are reports of Brahms's 'miraculous recover[y] from a cancer of the liver, which went into a complete and inexplicable remission in 1897', and of the composer spending his final days reflecting on how 'the very special friendship between him and Clara Schumann [...] contributed in some measure to the mental deterioration of her husband, Robert'.[170]

With renewed appreciation for the 'respectful' orchestral medium of Glanert's conjecture, I outline below the structural workings of the preludes and postlude, before concluding the chapter with a final appraisal of the repertoire and issues covered.

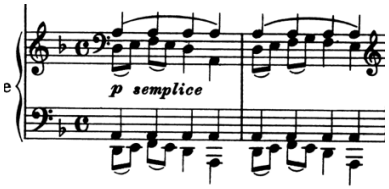
[169] Jeffrey Dane, 'If Brahms had lived... A Conjectural Obituary', *The Musical Times,* 131/1769 (1990), 358-360.
[170] Dane, 'If Brahms had lived', 358; 360.

Figure 2.16: Structural table of Prelude 1					
1-13	14-24	25-41	42-45	46-52	53-55
Introduction of melodic / harmonic elements of **motifs A and B** (see below)	Development of motifs; gradual gaining of momentum and thickening of texture	Staggered build-up: 25-31: melody-seeking; brief peak 31-41: **Motif C;** chromatic bass 38-41: concentrated build-up	Climax, 'outburst'	Rapid dénouement	Harmonic and textural preparation for song 1
d (open fifths until f at b.8)	d (more secure)	[V/d] → fast chromatic shifts	(~g) / °7	[chromatic]	(V/d)

Dynamic / textural shape: 'organic', continuous

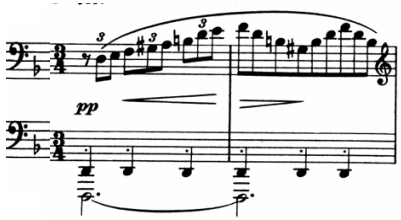
Orientation: entirely forward-looking towards first song; gaining in momentum throughout.

Motifs used from Brahms, 'Denn es gehet dem Menschen…' (Op. 121/i):



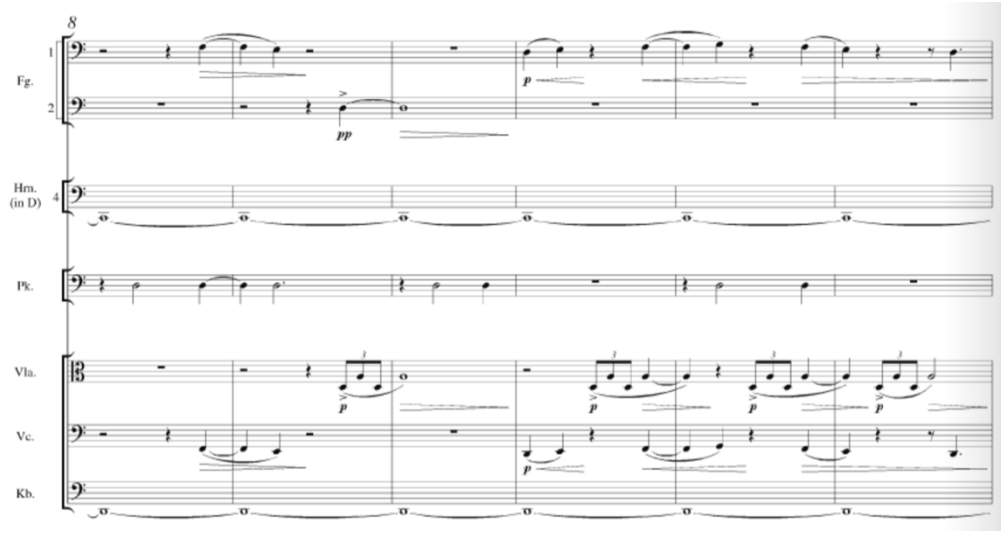
Motif A) Opening piano part: clear melodic outline and simple harmonv: dominant

Motif B) End of tonic pedal passage that (aside from final two chords) concludes the song. Voice ends on the dominant, in the same register as the piano's upper line.

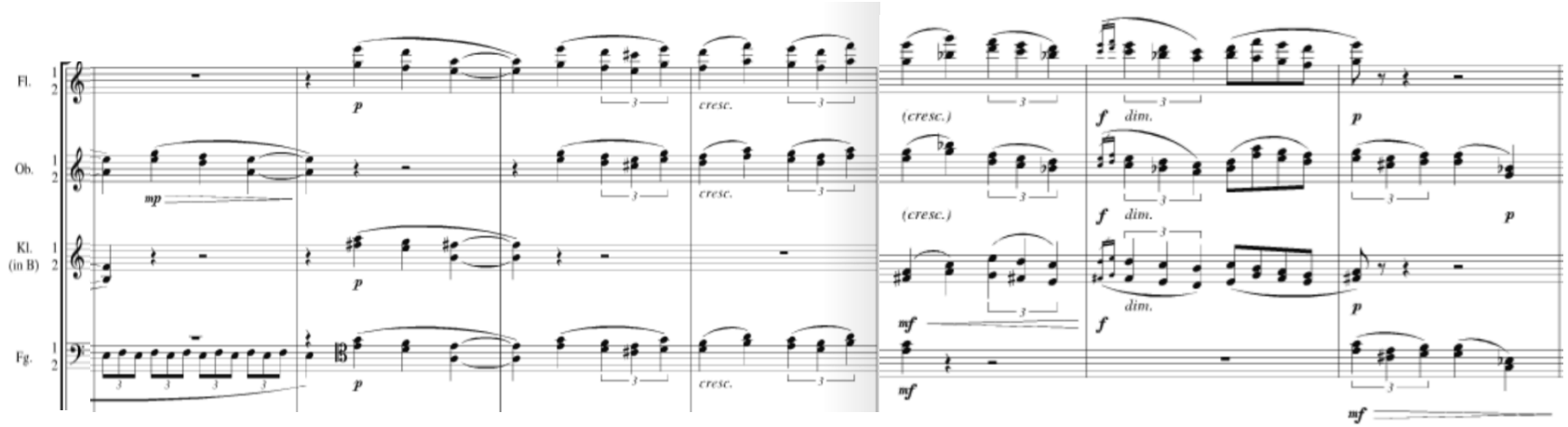


Motif C) Triplet figure from central 'Allegro' section: chromatic / diminished scalic and arpeggiated motion; tonic pedal.

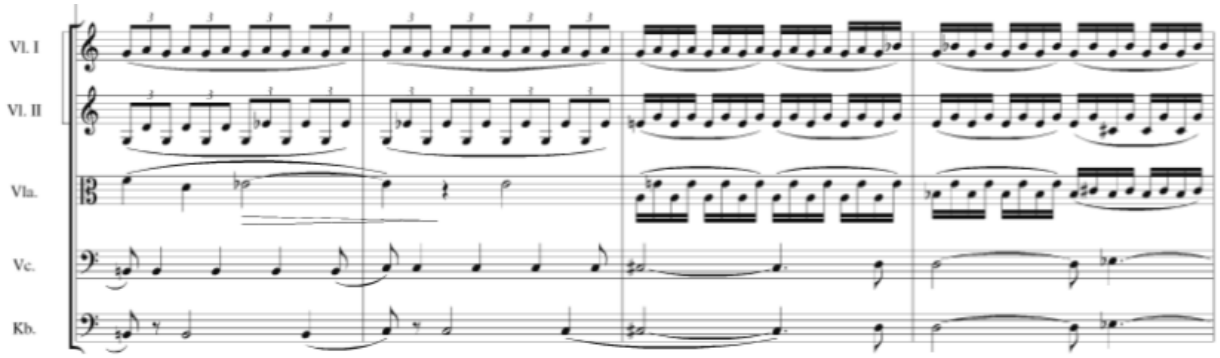
Introduction of **motifs A and B** (Glanert bb.8-13):



Alternative melody-making derived from **motif A** (Glanert bb.25-31):



Triplet (to semiquaver) texture, derived and quickening from **motifs B and C** (Glanert bb. 29-33):



Climactic restatement of **motif A's** melodic outline (Glanert bb. 42-45):

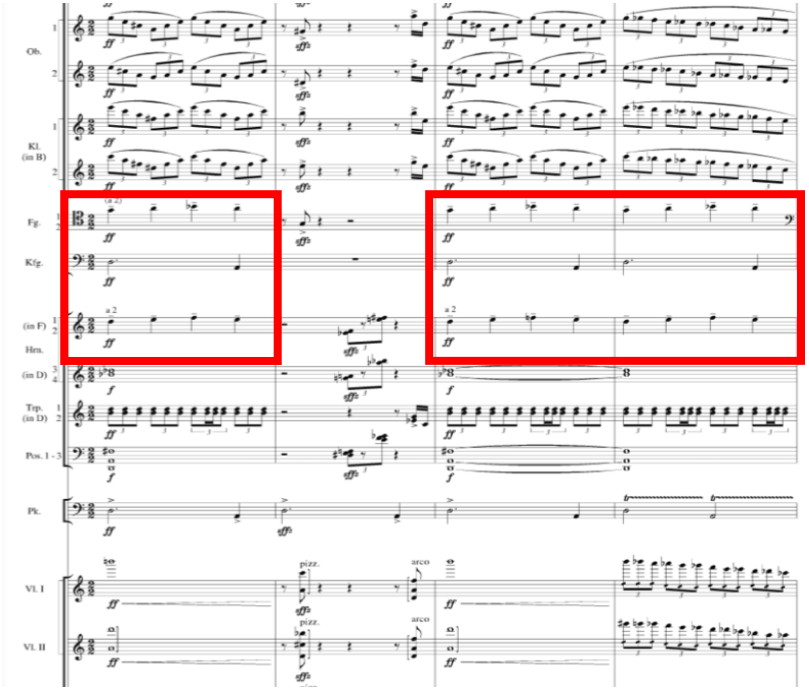
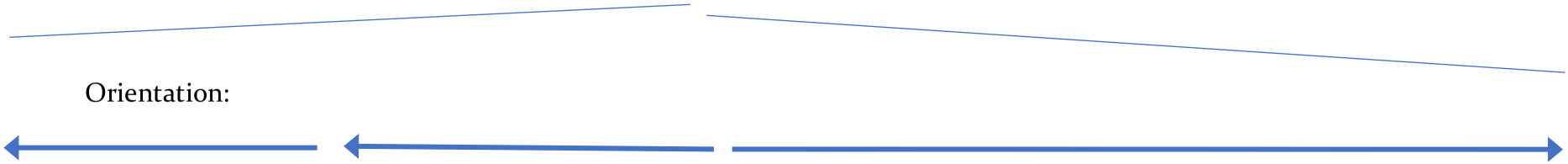


Figure 2.17: Structural table of Prelude 2					
154-158	159-163	164-167	168-171	172-175	176-180
Tying up loose ends from first prelude and first song (**motifs A and B** above)		Lighter texture; woodwind-heavy, with alternating solo based on simple lilting 3/4 figure. Clearly pre-empting second song's style.			
Motivically tied to first prelude's opening	Continues searching for new extended melodic line	oboe	clarinet	bassoon	clarinet
Slow 9/8 ♩. = ♩. from 'Denn es gehet…'		3/4 ♩. = ♩ tempo of 'Ich wandte mich…'			
d	(Bb) → V/g	g (decreasingly full and chromatic string chords)			v/g

Dynamic / textural shape: center-orientated; bipartite



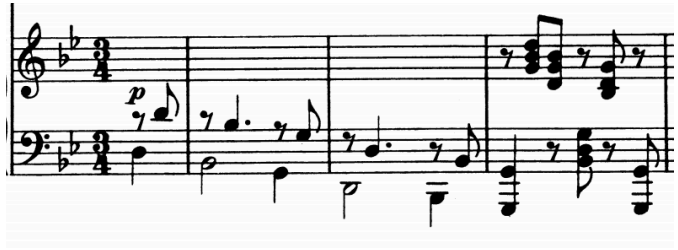
Orientation:

Backwards to song 1 (and to motifs used in Prelude 1)

Backwards, to continue new melody construction begun in Prelude 1

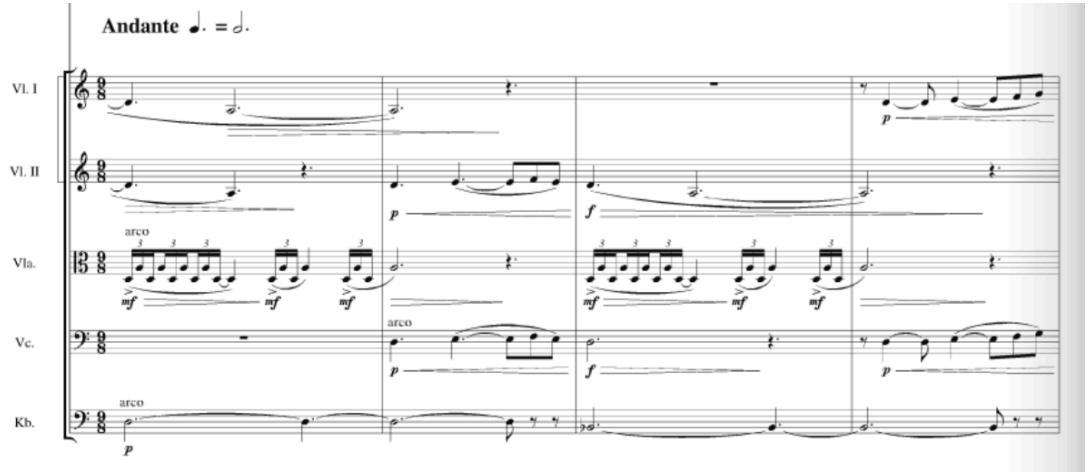
Forwards to song 2

Motif used from 'Ich wandte mich':



Motif D) opening accompanimental figures of 'Ich wandte mich'

Motivic and textural links to Prelude 1, inc. **motif B** (bb. 154-7):



Continuation of first prelude's melody-seeking from song 1 **motifs A and B** (bb. 159-61)**:**

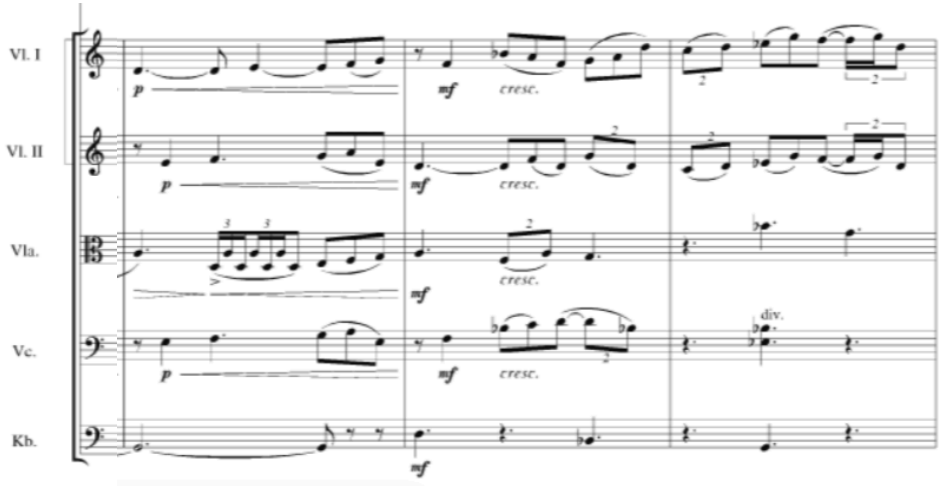
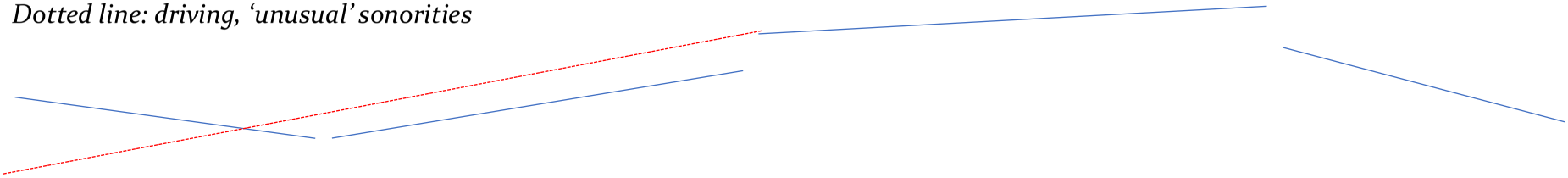


Figure 2.18: Structural table of Prelude 3				
254-259	260-265	266-271	273-288	288-293
G major wind/lower strings/ harp chords, falling in arpeggiated motion of 2nd song	Development of falling 3rd **motif (E)** that links 'O Tod' with 'Ich wandte mich'; simultaneously grows from opening upper string figures. 4 x 3-bar phrases, each building in texture and dynamic. - Offbeat quaver motif - Brass chorale-like underpinning - String and wind flourishes		Strident waltz melody reached, taken from melodic content of upper strings' dotted/swung figure. Pointing stylistically towards Mahler – a dark dance episode.	Short but lyrical dénouement of waltz; strong harmonic preparation for next song.
Quiet chromatic 'ponticello' string figures, becoming louder and more intrusive		*Repetitive 3rds-based upper strings figure*		
G	[chromatic] (d)	[chromatic] (A – E – v/e)	Diminished → V/e	V/e

Dynamic / textural shape:
Dotted line: driving, 'unusual' sonorities



Orientation:

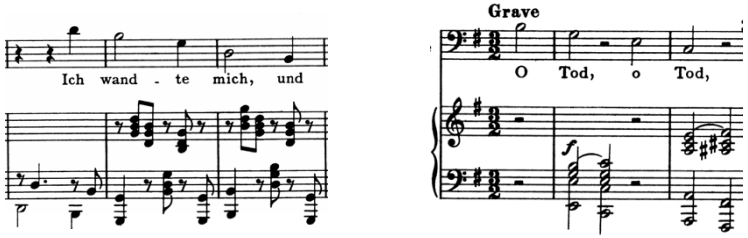
Harmonic and motivic continuation of song 2.

'New' material drives structure from here; direct link to songs lost.

Peak of Prelude exists on parallel plane, breaks free from song-linking remit.

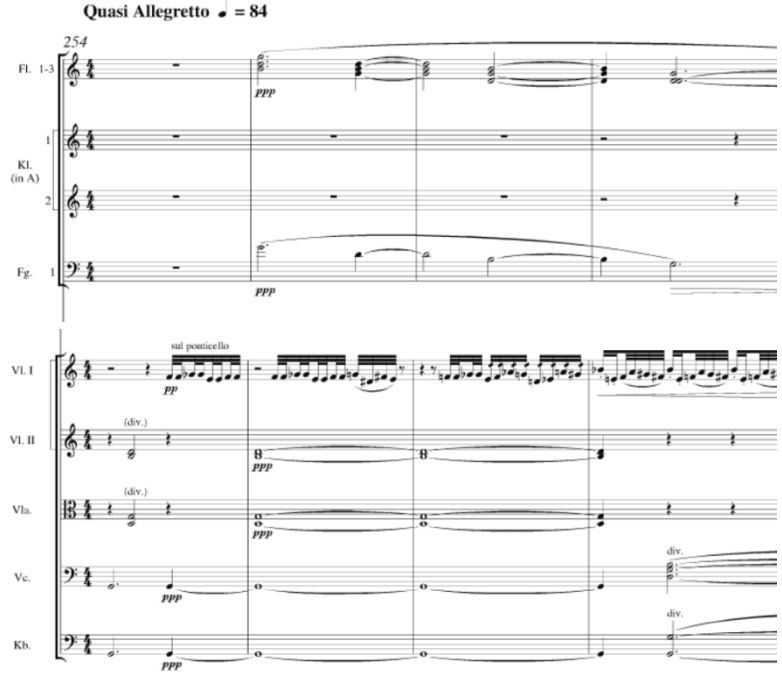
Harmonic and metrical preparation for song 3.

Motif used from ‘O Tod’, linked to ‘Ich wandte mich’:



Motif E) Falling thirds figure; beginnings of ‘Ich wandte mich’ and ‘O Tod’. Note chordal motion in piano of ‘O Tod’, which can also be found in Glanert’s prelude.

Continuation of Song 2 in ww/lower strings; unexpected and sonically disruptive violin figure (bb. 254-7):



Final, inverted form of Motif E in quasi-Mahlerian peak of Prelude (bb.273-7):

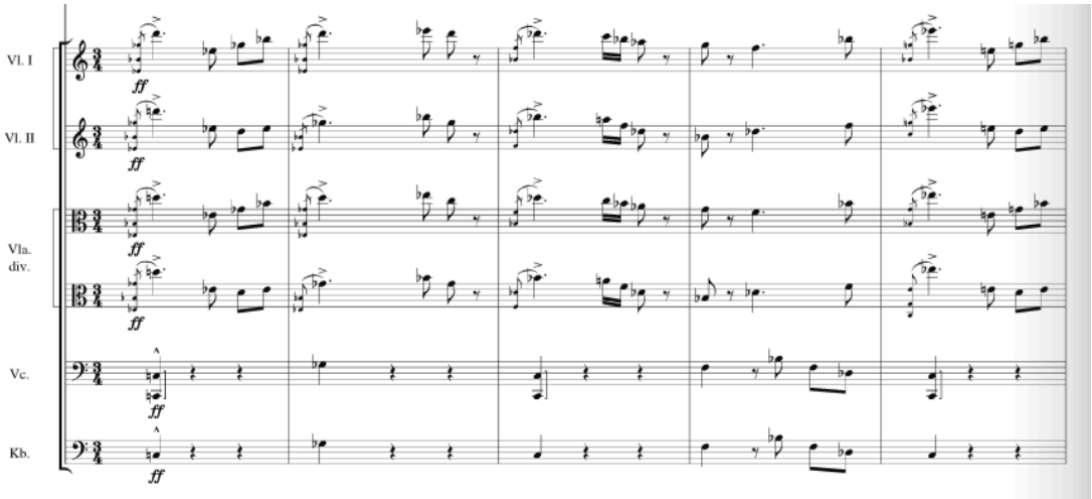
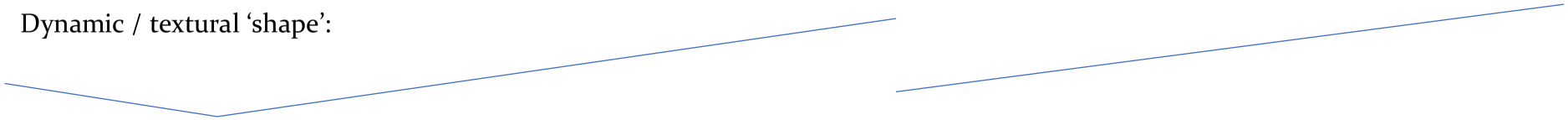


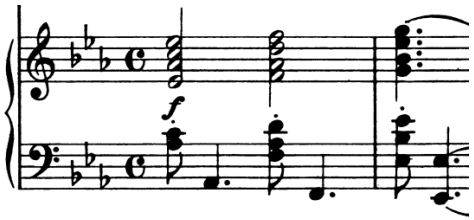
Figure 2.19: Structural table of Prelude 4					
333-359			360-375		
333-335	336-349	350-359	360-366	366-369	370-375
Adagio, 3/2			'A tempo' (crotched 120), 4/4		*stringendo*
Delay of final 'O Tod' E major cadence by 2 bars, through C-sharp minor interjection	Developing (variation of) whole-tone melodic line derived from opening figure of Song 4 (**Motif F**).	Continuation of whole-tone line, but addition of falling thirds from 'O Tod' (**Motif E/variant**)	Whole-tone line less prominent; texture dominated by 'Ich wandte mich' quaver figures (falling thirds)	Strident string development (melodic) of whole-tone line.	Quickening of tempo, thicking of texture, rising of dynamic. Eb (key of Song 4) secure before song begins.
E	E (increasing saturation of whole-tone motion)		E / E-flat	E / E-flat → (Eb)	(Eb)

Dynamic / textural 'shape':



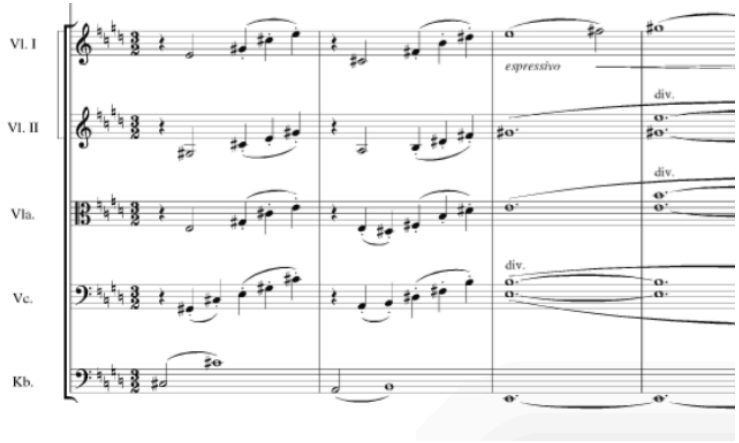
Orientation: motivically – generally driving towards song 4; harmonically – caught between songs 3 and 4

Motif used from 'Wenn ich mit Menschen- und mit Engelszungen redete':

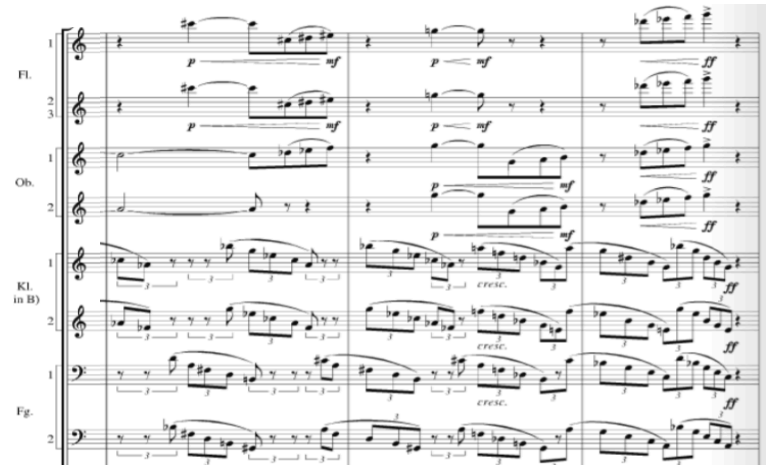


Motif F) Bright, major opening to final song.

Opening delay of 'O Tod' E Major cadence, and first appearance of **Motif F** (in E major) from which whole-tone lines develop (bb. 333-6):



Whole-tone melodic lines over falling thirds (bb. 366-8):



Final whole-tone scalic ascent, leading directly into Song 4:

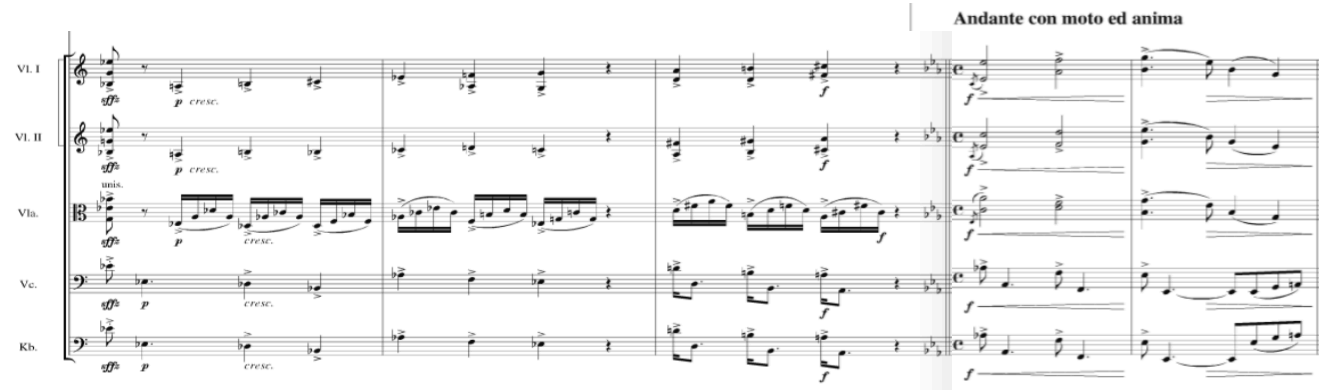
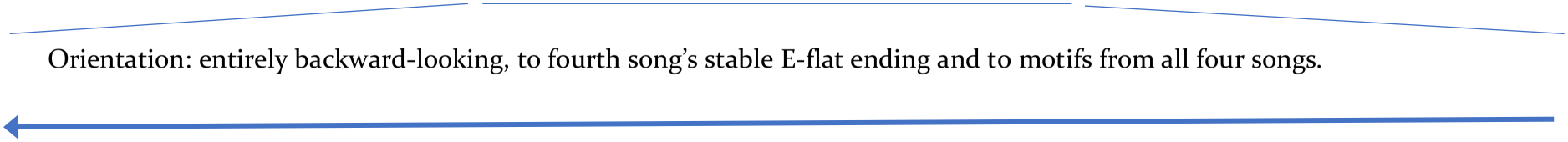


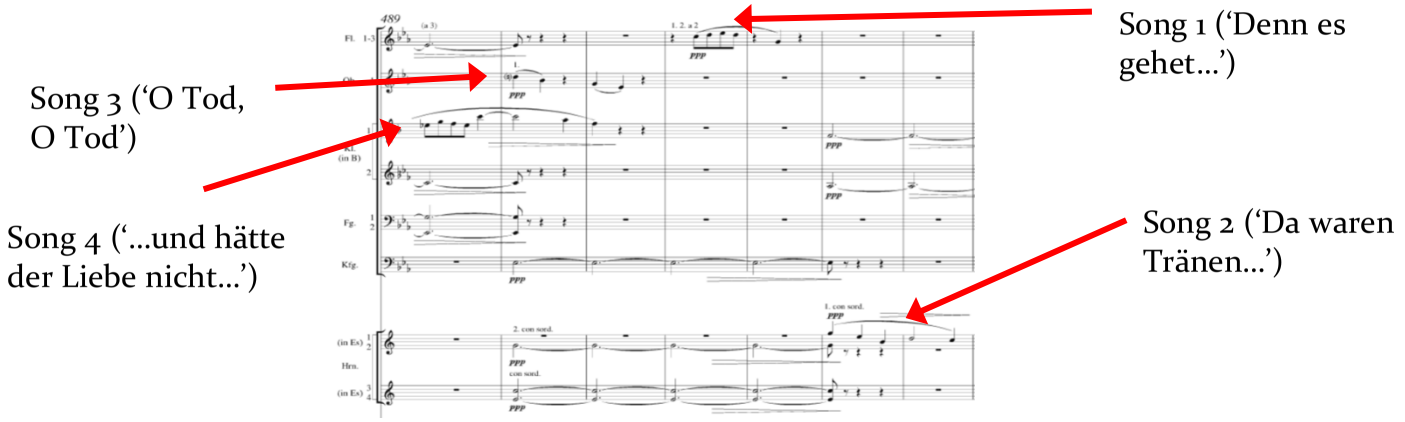
Figure 2.20: Structural table of Postlude		
474-481	481-493	494-504
Sustained E-flat major chords across much of texture. Brief motifs from 1st and 2nd songs.	Busier texture; fleeting motifs from all songs, sometimes overlocking.	Motifs shorter, chords quieter; sense of fading out.
Eb (stable, pedals throughout)		

Dynamic / textural 'shape':



Orientation: entirely backward-looking, to fourth song's stable E-flat ending and to motifs from all four songs.

Recalling of motifs from across the songs (bb.489-95):



Glanert creates a post-Brahmsian world for the *Four Serious Songs* that engages both with the songs themselves, and with their legacy – it looks forward to music influenced by Brahms, and it also reflects the tropes of lateness, greatness, and profundity that have grown up with the songs' critical reception. The between-the-gaps orchestral explorations gently reimagine the musical past, while their containment as Preludes carefully shields accusations of disruptive irreverence: as such, the work functions as a composed confirmation of the position Brahms's last songs continue to hold at the peak of the German canon. That the amplifying effect Glanert's orchestral frame brings to the message of Brahms's songs is executed musically sets it apart from the similar sense of amplification in Sargent's orchestration: there, the success of the version owed much to the biographical parallels between Brahms's situation and Sargent's own, with both works understood to be infused with grief; in Glanert's case, however, it is the musical journey of the preludes and postludes that adds another layer to the sombre progression of Brahms's songs. Both Sargent's and Glanert's versions constitute important stopping points in the reception history of Brahms's songs, going beyond the expected purview of arrangements by contributing specific new meanings, and adding interpretive layers.

There are obvious similarities between Glanert's framing of Brahms and Holloway's framing of Schumann in *Reliquary*. Both develop motivic material from the songs in their added orchestral passages, for instance, and both strike a careful balance between re(-)presenting Schumann's and Brahms's music in an orchestral guise and indulging their historically inspired creative whims in the interludes. Holloway's structural distortions of Schumann's cycle and the interventions of the 'halo' sonorities present a different historical-fictional approach to Glanert's: in the gentle pulling of the trajectory in new directions, in the delicate expansion of the songs' themes, and in the embrace of distinctively modern instrumental sonorities, Holloway also explores counterfactual possibility, imagining what might have happened to themes and motifs under different circumstances; but he does not impose boundaries of tonal or stylistic consistency, as Glanert does. Glanert's carefully-woven construction of an orchestral world for Brahms's music reflects the widespread impulse across artistic disciplines,

consistently rising since the 1960s, to reimagine the past and to re-tell it.[171] Often, such works have been dismissed as products of postmodernism, but in recent years there has been a cross-disciplinary rise in scholarly literature that takes historical fiction seriously. So, to conclude, a final consideration of how music history, reception history, and compositional engagements interact in contemporary musical climates.

Clearly, Holloway's impression of Schumann's late music – so clearly aligned with the tropes of negativity outlined earlier in this chapter – directly informed his *Reliquary*; in turn, *Reliquary* was given a major platform at its BBC Proms premiere from which to filter these ideas back into the public and critical imaginations. Similarly, it was upon the (long-since rebutted) belief in the significance of Brahms's orchestral sketch that Glanert began work on his framed version of the *Serious Songs*, and this myth continues to play a part in his publisher's marketing strategy. These facts point to a major disconnect between compositional and musicological production – which is perhaps not surprising, but is worth reiterating. It is worthwhile for scholars to remember that new versions of canonic music by contemporary composers will often have a significant public reach and the potential to transform popular opinion, and they should not be overlooked; nor should the manner of historical engagement and re-telling found in these new versions be dismissed simply because it is not scholarly. Brian Hamnett has observed that 'most historians regard the historical novel with, at best, suspicion and, at worst, disdain. Literature specialists similarly have difficulties dealing with it, usually regarding the historical ingredient as potentially a dead weight in a work of fiction'.[172] This articulates well the in-between position of much arrangement and reimagining: for musicologists, it is not generally taken seriously as a mode of engaging with or re-telling music history; and within compositional and 'new music' spheres such engagements with the musical past are often regarded as reactionary and derivative. Along similar lines to Hamnett, Gallagher has noted the negative reception of counterfactual historical writing within the academy owing to its 'distortion and instrumental subordination'; to counter this, she advocates that 'the counterfactual-historical mode

[171] Gallagher notes the exponential rise of counterfactual writing since the 1970s; Perry Anderson and Fredric Jameson both speak in detail about the resurgence of interest in and production of historical fiction in the late twentieth century.
[172] Hamnett, *The Historical Novel in Nineteenth-Century Europe: Representations of Reality in History and Fiction* (New York: Oxford University Press, 2011), 2.

is in all of its guises itself a historical object, whose long-term development and motivations might give us some significant insights into our ways of making history meaningful'.[173] Gallagher's points should also resonate for musicologists, who have yet to fully consider arrangements and reimaginings (as well as 'stylistic' or 'pastiche' composition more generally) as valid modes of musical production which are intrinsically concerned with music history and its re(-)presentation.

There is a lot more to be learned from arrangements and reimaginings about the construction of music history and historiography, about the interdependence of scholarly and (re)creative practices, and about the fictions latent within musicological narratives. Perhaps some of this potential has begun to be harnessed, in recent instances of historically (re)creative work by a small minority of music scholars. For one, music theorist Vasili Byros's incorporation of his own 'historical compositions' in his scholarly work on eighteenth-century schema offers a recent testament to how productive it might be to narrow the gap between practical compositional engagement and scholarly writing.[174] Elsewhere, the success of a recent reconstruction by David Trippett of Liszt's opera *Sardanapalo* suggests that the practice of completing unfinished music – a prime example of counterfactual creativity – may yet make a musicological comeback.[175] The discipline of musicology shares with practices of arrangement and reimagining the desire to rethink music history – to offer new interpretations, to undo received wisdom, to find contemporary relevance in historical material. Parallel spectrums of historicist and hermeneutic approach can be identified across these engagements with the musical past, regardless of whether they proceed in words, in stagings, or in notes.

Aside from suggesting that historical fiction could be a productive lens through which to view arrangements and reimaginings, I hope to have demonstrated in this chapter that such versions are often deeply entrenched in the reception history of their source music, while also revealing much about the contexts for their creation. These

[173] Gallagher, *Telling it like it wasn't…*, 9.
[174] For example, see 'Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J.S. Bach, *Music Theory Online*, 21/3 (2015).
[175] Links to press reception, alongside information about the project, can be found on Trippett's website: https://www.davidtrippett.com/sardanapalus. See also Trippett, 'An Uncrossable Rubicon: Liszt's Sardanapalo Revisted', *Journal of the Royal Musical Association,* 143/2 (2018), 361-432.

first two chapters have covered what might be considered the 'conservative' or 'traditionalist' end of the spectrum of twenty-first-century composed engagements with nineteenth-century lieder, from the allegiance to impossible ideals of 'authenticity' conveyed through the 'historically informed' Mahler arrangements in the first chapter, to the very different dispersal, reconfiguration, and dissemination of historical information in the examples here by Sargent, Holloway, Reimann, and Glanert. The next chapter, in which Schubert's Mignon songs and his beloved 'An die Musik' take centre stage, will continue to foreground issues of reception history alongside considering more fully the niche that arrangements and reimaginings occupy within arenas of contemporary composition and performance art.

Chapter 3

'Intensely Schubert': Mignon, 'An die Musik', and superabundance in recent Schubert adaptation

'How poetical, how beautiful, how intensely Schubert!'[1]

There is nothing quite like an anniversary to prompt flurries of activity dedicated to canonic composers. A glance at the history of Schubert commemoration shows constellations of events across musical spheres which have had considerable effects on both popular and scholarly reception. Scott Messing, among others, has charted at length the Viennese Schubert commemorations of 1878 and 1897 – paintings, concert series, and concerns that the commissioned Stadtpark monument might be too masculine for the city's beloved 'Mädchencharakter'; 1928 is known for the 'commemorative kitsch' that drew crowds to Vienna, and for the publication of over 1000 additions to the Schubert bibliography, including the lyrical, consciously Schubertian prosody of Adorno's commemorative essay; Seth Brodsky has noted the importance of 1978 and 1997 in circuits of musical production, promotion, and reception.[2] Schubert's bicentenary celebrations spanned the entire 1990s, and included several compositional commemorations which, however far in advance of 1997 they were written, have been associated with the anniversary. Examples by prominent names of the European avant-garde include Luciano Berio's 1990 *Rendering* (based on previously-unknown symphonic sketches that were published as part of anniversary celebrations in 1978); Hans Zender's 1993 'composed interpretation' of *Winterreise*; Hans Werner Henze's 1996 orchestral fantasy upon 'Erlkönig'; and Aribert Reimann's

[1] George Grove, 'Schubert, Franz', in *Grove's Dictionary of Music and Musicians,* ed. J. A. Fuller Maitland (Pennsylvania: Theodore Presser, 1911), 326.

[2] Scott Messing, *Schubert in the European Imagination, Volume 2: Fin-de-Siècle Vienna* (Rochester: Eastman Studies in Music, University of Rochester Press, 2007); Harry Zohn, 'Review: Robert Werba, *Schubert und die Wiener [1978]', Modern Austrian Literature,* 14/1-2 (1981), 10-12); Adorno, 'Schubert' (trans. Jonathan Dunsby and Beate Perrey), *19th-Century Music*, 29/1 (2005), 3-14; Seth Brodsky, *From 1989, or European Music and the Modernist Unconscious* (University of California Press, 2017).

1997 *Metamorphosen* on a Schubert minuet.[3] Compositional commemoration also happened in new music scenes beyond the European establishment: composers from New York's Downtown scene, for instance, were brought together in 1997 by Phil Kline for an event called 'The Alternative Schubertiade: Downtown Musicians Salute Schubert (Homages, Deconstructions, and Reinventions)', which resulted in a CD release two years later.[4] Institutions also played their part in commissioning new works to commemorate the centenary: one example is BBC Radio 3, who invited three composers to write new settings of poems that Schubert had made famous – these were Rellstab's 'Ständchen' (Judith Weir), von Spaun's 'Der Jüngling und der Tod' (Julian Philips), and Goethe's Mignon song 'So lasst mich scheinen' (David Horne).[5]

In a 2016 reflection on the state of Schubert reception, Lorraine Byrne Bodley and James Sobaskie suggested that the 1997 bicentenary marked a turning point for Schubert in the realms of performance and musicology. To them, that year 'confirmed that a warm spirit of collegiality, one rare among musicians today, had arisen and begun to flourish': since then, festivals and concert seasons have become increasingly ambitious, and new trends within scholarship have emerged, which they attribute in part to the influence of individuals in the late 1990s who 'nurture[d] dialogues between scholarship and performance', such as Susan Youens, Walther Dürr, and Graham Johnson.[6] Surveying publications, conferences, and landmark performance events in the two decades since 1997, Byrne Bodley and Sobaskie suggest that 'all of these achievements and events in the Schubertian sphere proceed, we believe, from a shared resolve to engage, discuss and debate collegially, plus a mutual desire to advance our intellectual

[3] For more on clusters of Schubert-based works written in the last two decades of the twentieth century – and especially around 1989 – see Brodsky, *From 1989,* Ch. 10, 'Freiheitsdreck (3)', 162-198.

[4] New World Records, 1997 (NWCR809). The composers included are Nick Didkovsky (*Impromptu*), Annie Gosfield (*Cram Jin Quotient*), Phil Kline (*Franz in the Underworld*), Jon Bepler (*Fremd Zieh' Ich Wieder Aus*), Roger Kleier (*Sighted Sub, Sank Same*), Kitty Brazelton (*Fishy Wishy*), David First (*Thought You Said Sherbert*), Gordon Minette (*Das Morgenholz*), D.J. Firehorse (*Shoebird*), and John Myers (*URWhatU8*).

[5] The three were broadcast in fifteen-minute programmes titled 'Schubert Songbook', presented by Gordon Stewart and aired on consecutive Sundays at 1pm (30th November, 7th and 14th Dec 1997).

[6] Lorraine Byrne Bodley and James Sobaskie, 'Schubert Familiar and Unfamiliar: Continuing Conversations', *Nineteenth-Century Music Review*, 13/1 (2016), 3-9: 3, 5.

and artistic enterprises cooperatively'.[7] Here, the emphasis is on intersections between theory and practice, but, while several distinct musicological and analytical approaches are surveyed on the 'theory' side, their examples of flourishing practical Schubertian enterprises are limited to those of performance (they note, in particular, the recent trend of programming 'complete' works series).[8] I would suggest that for an even broader overview of recent 'achievements and events in the Schubertian sphere', more explicit attention could be paid to the roles that institutions and individuals play in the commissioning, funding, and programming of such events, and a closer look given to the involvement of contemporary composers across these arenas of Schubert celebration.

The schedules for Schubert's 200th and (oddly) 215th anniversaries on BBC Radio 3, in 1997 and 2012, may show us such change in action: fifteen years apart, they demonstrate marked differences in ambition, scope, and demand which, I believe, can be aligned with those changes outlined by Byrne Bodley and Sobaskie within musicology and performance. For the 200th anniversary of Schubert's birth in 1997, themed broadcasts on the station included a Schubert opera series, a birthday gala, and several talks by specialists, spread across the year with clusters around his birth and death dates.[9] 2012 marked Schubert's 215th anniversary – a landmark much less obvious than a bicentenary – and yet this was the year the station 'went Schubert mad', broadcasting exclusively Schubert for eight-and-a-half consecutive days (23-31 March).[10] Reviewing the season for *The Guardian*, Fiona Maddocks noted the variety of forums deployed – 'salons and labs and talks and websites and tweets and online scrapbooks…' – and reflected on her own struggles to appreciate the fragmentary extremes of Schubert's oeuvre, such as 'a three-bar fugue lasting about 20 seconds'. Maddocks

[7] 'Schubert Familiar and Unfamiliar', 6.
[8] Mentioned are Graham Johnson's Schubert project for Hyperion, and surveys of the complete songs at the Oxford Lieder Festival (2014), and at Wigmore Hall (2015-17) and the Hohenems/Schwarzenberg Schubertiade (2015-16).
[9] Details can be found in Radio Times listings via the BBC Genome Project: https://genome.ch.bbc.co.uk/schedules/radio3/1997.
[10] Fiona Maddocks, 'Riccardo Primo, re d'Inghilterra; The Spirit of Schubert – review', *The Guardian* (1 April 2012): https://www.theguardian.com/music/2012/apr/01/riccardo-primo-schubert-radio-3-review; 'Spirit of Schubert Season comes to Radio 3', BBC Media Centre press release: https://www.bbc.co.uk/mediacentre/latestnews/2012/schubert.html.

concluded that 'poor Schubert deserves both less and more [...] if part of me cannot stand this completist-crazed excess, nor will I complain. Long live the only radio station in the world that can offer this extraordinary level of commitment'.[11] This time, the BBC invited eight composers/ensembles from various musical traditions to 'remix' a Schubert song of their choosing for a programme that ran nightly across the season, 'Play Schubert For Me', in which Sara Mohr-Pietsch discussed with the composers the continued 'relevance' of Schubert, remixed or otherwise, in the twenty-first century.[12] While in 1997, three composers were asked to write new settings of texts made famous by Schubert, the emphasis there was on the resultant new song and the poetic text, leaving Schubert behind; in 2012 the focus was clearly on Schubert's own music, and on the act of reimagining it – the composers and artists were asked relatively little about their own creative practices.

More broadly, Schubert arrangements and reimaginings have proliferated since the turn of the new century. In the present decade, there exist numerous 'arrangement bands' dedicated to covering lieder in pop/rock and folk styles: The Erlkings frequent lieder festivals, have been endorsed by Richard Stokes as 'the most precious addition to [Schubert's] legacy', and have crowdfunded two Schubert CDs to date; and the Austrian band Franui have released several Schubert-based discs, including *Tanz! (Franz)*, and *Schubertlieder*, on the contemporary music label Col Legno.[13] There are also a growing number of lieder recordings in which classical singers are accompanied by ensembles rather than the piano – the individuality of approach asserted in promotional material for such projects has certainly helped the artists gain prominence and sales within a saturated market.[14] And there has been a renewed interest in unfinished scores – the Allegri Quartet has recorded Brian Newbould's

[11] Maddocks, 'The Spirit of Schubert – review'.
[12] These included 'Auf dem Wasser zu singen', D. 774 (Kit Downes, Lucy Railton, James Maddren); 'Pause', from D. 795 (John Potter, Jacob Heringman); 'Der Leiermann', from D. 911 (Mary Hampton, Joe Burke, Alistair Strachan); 'Du bist die Ruh', from D. 776 (Mara Carlyle); 'Stänchen' D. 957 (Balaji Krishnamurthy, Hari Sivanesan).
[13] I turn to both The Erlkings and Franui in Ch. 4.
[14] Recorded ensemble versions of *Winterreise* alone include Johan Reuter and the Copenhagen Quartet (2016); Christoph Prégardien and Pentaèdre (2008); Peter Schreier and the Dresden String Quartet (2005); Christian Elsner and the Henschel Quartet (2002); William Schimmel and Corn Mo (2014).

'Quartettsatz II', while the Miró Quartet includes Schubert's 43-bar fragment alone on their 2013 disc 'Schubert Interrupted'; and the 2010s have seen new third and fourth movements of the B Minor 'Unfinished' symphony by Robin Holloway (*UNFINISHED/FINISHED,* 2015) and a version generated by a Huawei smartphone (2019).[15]

All of this serves to demonstrate the superabundance of Schubert – and of reimaginings of Schubert – in the twenty-first century; this chapter will explore some trends within the recent turns to this most reimagined of all nineteenth-century composers.[16] I borrow the term 'superabundance' from Tim Rutherford-Johnson, who uses it to explore various manifestations of an aesthetics of excess within new music.[17] This chapter proceeds in two self-contained halves, each addressing the 'afterlives' of a song or a set of songs: first, I look at recent engagements with Schubert's various Mignon songs; and then I turn to a single song – 'An die Musik' – which holds a special place in the hearts of many musicians. In both halves, notions of repetition, affection, and excess underlie my case studies, as does an interrogation into why these songs have appealed so consistently to arrangers. As with my previous chapter, I turn to the reception histories of the specific songs in performance and musicology, in order to tease out broad themes which bolster, and jostle with, the individual circumstances and approaches of my twenty-first century examples. My methodologies shift a little over the course of Chapter 3, reflecting the changing nature of the materials under discussion. The section on Reimann's *Mignon* draws upon close, score-based analysis to a greater extent than any example up to this point, because I believe its highly intricate construction demands it; Chapter 3b deploys a more experiential mode – one more

[15] Holloway's completion is as yet unpublished, but extensive sketches are held in the British Library as part of MS Mus. 1867; Judith Weir documented her impressions of Holloway's version in an insightful blog post, 'Schubert's Finished Symphony', 8 Nov, 2015: https://www.judithweir.com/single-post/2015/11/08/Schuberts-Finished-Symphony. Huawei's 'completion', rendered with the help of composer Lucas Cantor, can be downloaded from the organisation's website, see 'Huawei Presents: Unfinished Symphony, powered by Huawei AI', https://consumer.huawei.com/uk/campaign/unfinishedsymphony/.

[16] I would suggest that, in the Western classical canon, only Bach can rival Schubert in sheer quantity of (compositional) reimaginings.

[17] Rutherford-Johnson, *Music after the Fall,* especially Ch. 6, 'Superabundance: spectacle, scale, and excess', 162-205. Among myriad examples offered by Rutherford-Johnson, most relevant for my purposes include the dense intertextual webs of Kurtág's *Játékok,* and the sampling-saturated 'plunderphonics' of John Oswald.

'drastic' than 'gnostic', perhaps – reflecting both the turn to reimaginings beyond composition, and the very recent contexts for the reimaginings of 'An die Musik' in the era of Covid-19 which end the chapter.

Chapter 3a

Schubert and/as Mignon

Just as the historical figures of Robert Schumann and Mary Queen of Scots were central to my previous chapter, here I pair Schubert with another female figure that captured the nineteenth-century artistic imagination: Johann Wolfgang von Goethe's character Mignon, from the 1795-6 novel *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship). The disproportionate presence of Schubert's Mignon settings among recent engagements with the composer's vast song corpus echoes the similarly unusual recurrence of Schumann's Mary Stuart: this chapter continues to point towards the notion that the revival of musical Romanticism within composition of the late twentieth century has been joined, in recent arrangements, by a resurgence of interest in quintessentially Romantic characters, tropes, and themes. Furthermore, I suggest that, just as resonances have been traced between the biographical situations of Mary Stuart and Robert Schumann, so too do similarities arise between the creative 'afterlives' of Mignon and of Franz Schubert. My first case study here is Reimann's 1995 work *Mignon,* for voice and string quartet, which stitches together several of Schubert's lesser-known Mignon settings; here, the rehabilitation of early and neglected music through recent adaptation recalls cases introduced in Chapter 1. After this, I turn to further examples of 'compiled' Schubert song arrangements, by Osvaldo Golijov (*She was here,* 2008) and Jean-Luc Fafchamps (*Lust auf Sehnsucht,* 2017). These demonstrate the same impulse to impose narrative upon pre-existing songs that was explored in Holloway's and Glanert's reframings of Schumann and Brahms in Chapter 2. There, the focus was on interludes added between songs in pre-existing cycles; here, Golijov and Fafchamps both form new cycles from individual Schubert songs. This is highly unusual within contemporary arrangement practices, but shares much with the aesthetics and techniques of nineteenth-century arrangement-compilation. Both composers use the same Mignon song in their compilations, and I probe ways in which, in both cases, the song takes on structural and narrative importance in its new settings.

Adapting Mignon

Mignon has been described as 'one of the strangest, most pathetic figures in the world's literature'.[18] In Goethe's novel, she is a relatively minor character encountered by Wilhelm Meister during his travels to a circus town; his first impression of her was of puzzled 'amazement', and he goes on to rescue Mignon from the troupe of dancers by whom she had been abducted from her homeland many years before. The pair later adopt each other into a loosely defined father-daughter relationship, and Wilhelm eventually discovers the 'dark secret' of Mignon's origin: she was the product of an incestuous relationship between the Harper – another enigmatic, wandering figure – and his sister. From the outset, Mignon is shrouded in mystery, her origins, age, thoughts, and gender identity unknown; her infrequent speech is counterbalanced by occasional bursts of extreme emotion. She is referred to frequently as an androgynous 'strange creature' and as a 'puzzle', and, crucially, she sings. Mignon's songs (which appear as poems in the novel) appear at various points in the narrative; the best known is the 'extraordinary complicated' first song, 'Kennst du das Land'.[19] This and three other songs – 'Nur wer die Sehnsucht kennt', 'Heiss mich nicht reden', and 'So lasst mich scheinen' – are used by Goethe to deepen the reader's sense of the character's dark mystery and impenetrable psyche. Of these, Golijov and Fafchamps use one of Schubert's settings of 'Nur wer die Sehnsucht kennt', while Reimann uses settings of all three texts given below.[20]

[18] James Sime, *Life of Johann Wolfgang von Goethe*, 142-3, cited from Roe-Min Kok, 'Who Was Mignon? What Was She? Popular Catholicism and Schumann's *Requiem*', Op. 98b, in *Rethinking Schumann,* 88-108: 89.
[19] On the literary and musicological afterlife of 'Kennst du das Land', see Arnd Bohm, "O Vater, laß uns ziehn!': A Mythological Background to 'Mignon's Italian Song", *MLN,* 100/3 (1985), 651-659.
[20] Translations are from Richard Stokes, *The Book of Lieder* (Faber and Faber, 2011).

Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament
Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

Heiss mich nicht reden, heiss mich schweigen,
Denn mein Geheimnis ist mir Pflicht;
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.
Zu rechter Zeit vertreibt der Sonne Lauf
Die finstre Nacht, und sie muss sich erhellen;
Der harte Fels schliesst seinen Busen auf,
Missgönnt der Erde nicht die tiefverborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergiessen;
Allein ein Schwur drückt mir die Lippen zu
Und nur ein Gott vermag sie aufzuschliessen.

So lasst mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes dunkle Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich lasse dann die reine Hülle,
Den Gürtel und den Kranz zurück.
Und jene himmlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg' und Mühe,
Doch fühlt' ich tiefen Schmerz genung.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!

Only those who know longing
Know what I suffer!
Alone and cut off
From every joy,
I search the sky
In that direction.
Ah! He who loves and knows me
Is far away.
My head reels,
My body blazes.
Only those who know longing
Know what I suffer!

Bid me not speak, bid me be silent,
For I am bound to secrecy;
I should love to bare you my soul,
But Fate has willed it otherwise.

At the appointed time the sun dispels
The dark, and night must turn to day;
The hard rock opens up its bosom,
Without begrudging earth its deeply hidden springs.

All humans seek peace in the arms of a friend,
There the heart can pour out its sorrow;
But my lips, alas, are sealed by a vow
And only a god can open them.

Let me appear an angel till I become one;
Do not take my white dress from me!
I hasten from the beautiful earth
Down to that impregnable house.

There in brief repose I'll rest,
Then my eyes will open, renewed;
My pure raiment then I'll leave,
With girdle and rosary, behind,
And those heavenly beings,
They do not ask who is man or woman,
And no garments, no folds
Cover the transfigured body.

Though I lived without trouble and toil,
I have felt deep pain enough.
I grew old with grief before my time;
Oh, make me forever young again!

There have been several studies that trace the presence of Mignon, isolated from Goethe's novel, across literary and musical Romanticism: some have schematised the character's personality traits into sets of motifs that began to recur across European fiction, for instance in the works of George Eliot and Charles Baudelaire; some present a psychoanalytic reading of nineteenth-century Mignon-obsession; more recently, the figure of the strange, alluring child featured centrally in Carolyn Steedman's 1995 study of 'childhood and the idea of human interiority'.[21] There has also been considerable musicological interest in composers' uses of Mignon, to which I will return soon. Terence Cave drew together these scholarly threads in his 2011 study *Mignon's Afterlives,* which has contributed to a growing subset of scholarship dedicated to cross-cultural, cross-disciplinary, and cross-temporal explorations of 'pre-histories' and 'afterlives' (a methodology which, previously, had largely been confined to contexts Early Modern or prior, but which Cave's work has promoted in nineteenth-century studies).[22] Cave suggests that part of the attraction of Mignon is that the character is 'overdetermined' – she has 'more potential storylines than one would expect in a relatively marginal narrative figure'; but this potential is left tantalisingly unexplored, meaning that the clues we *are* given about Mignon are 'discontinuous or even dissonant'.[23] For nineteenth-century readers of *Wilhelm Meister,* Mignon induced 'a kind of obsession, a quest to track her down and, impossibly, to "rescue" her'.[24] This obsession followed Mignon as she became a canonic figure of Romantic literature while readership of the novel dwindled; as she left *Wilhelm Meister* behind, her mystery only grew – as Cave put it, 'once one starts retelling Mignon's story, things get complicated quite rapidly'.[25]

[21] For instance: Julia König, *Das Leben im Kunstwerk. Studien zu Goethes Mignon und ihrer Rezeption* (Frankfurt am Main: Peter Lang, 1991); Gerard Hoffmeister, ed., *Goethes Mignon und ihre Schwestern: Interpretationen und Rezeption* (New York: Peter Lang, 1995); Carolyn Steedman, *Strange Dislocations: Childhood and the Idea of Human Interiority, 1780-1930* (London: Virago Books, 1995).
[22] Terence Cave, *Mignon's Afterlives: Crossing Cultures from Goethe to the Twenty-First Century* (Oxford: Oxford University Press, 2011). See also Anna Holland and Richard Scholar, eds., *Pre-Histories and Afterlives: Studies in Critical Method* (Abingdon: Routledge, 2017).
[23] Cave, *Mignon's Afterlives,* 9.
[24] Cave, *Mignon's Afterlives,* 5.
[25] Cave, *Mignon's Afterlives,* 203.

Mignon, her songs, and her short mysterious life had an immediate appeal to contemporaneous composers and dramatists, and she has since had a long and varied afterlife in songful and dramatic adaptation. Reichardt, Zelter, Schubert, Gounod, Liszt, Wolf, Berg and Tchaikovsky are only the more prominent among the composers who have put melody, rhythm, and voice to these lyrics. Mignon's operatic appearances include a fictionalised account of her life in Ambroise Thomas's 1866 *Mignon,* and an appearance as one of the alternative names used for the title character of Berg's *Lulu*.[26] Robert Schumann was drawn so strongly to her that he wrote both a song cycle of *Wilhelm Meister* texts and a *Requiem für Mignon,* which are published together as Op. 98a/b (1850).[27] Schubert wrote multiple versions of all Mignon's songs between 1815 and 1826 (as shown in Figure 3.1), culminating in his cycle of four songs using texts from *Wilhelm Meister* published as Op. 62, or D. 877.

D. number	**Title**	**First line**	**Type**	**Key**	**Year**
310(a)	Sehnsucht	Nur wer die Sehnsucht kennt	Voice-piano lied	Ab major	1815
310(b)	Sehnsucht	Nur wer die Sehnsucht kennt	Voice-piano lied	F major	1815
321	Mignons Gesang	Kennst du das Land	Voice-piano lied	A major	1815
359	Lied der Mignon	Nur wer die Sehnsucht kennt	Voice-piano lied	D minor	1816
469	[two fragments]	So lasst mich scheinen	Voice-piano lied		1816
481	Sehnsucht	Nur wer die Sehnsucht kennt	Voice-piano lied	A minor	1816
656	Sehnsucht	Nur wer die Sehnsucht kennt	Partsong for male voice quintet	E major	1819
726	Mignon I	Heiss mich nicht reden	Voice-piano lied	B minor	1821
727	Mignon II	So lasst mich scheinen	Voice-piano lied	B minor	1821
887	Mignon und der Harfner	Nur wer die Sehnsucht kennt	Duet	B minor	1826
	Lied der Mignon	Heiss mich nicht reden	Voice-piano lied	E minor	
	Lied der Mignon	So lasst mich scheinen	Voice-piano lied	B major	
	Lied der Mignon	Nur wer die Sehnsucht kennt	Voice-piano lied	A minor	

Figure 3.1: Schubert's Mignon settings, 1815-1826.

[26] Cave demonstrates how Berg enhances Wedekind's use of Mignon as one of Lulu's names in 'Mignon's Modern and Postmodern Survivals', 172.
[27] See Roe-Min Kok, 'Who Was Mignon? What Was She?'.

First, I will analyse the intricate construction of Aribert Reimann's *Mignon*, which foregrounds Schubert's earliest, unknown, and fragmentary Mignon settings. *Mignon*'s Schubert-saturated form is analysed in detail to draw out Reimann's added structural and harmonic Schubertisms, which contribute to a complex character portrait of both Schubert and Mignon; the analytical methodology here is used, in part, to highlight the analytical workings of Reimann's adaptation process.

Reimann's *Mignon*

Chapter 2 gave a broader introduction to Reimann's multifarious practices of arrangement and reimagining; here I will briefly outline the immediate context of *Mignon* within the composer' chamber transcriptions of the 1990s. Between 1994 and 1997, Reimann created four sets of transcriptions, for soprano and string quartet, of sets of lieder by Schubert, Schumann, Mendelssohn, and Brahms.[28] These adaptations are varied in content and style: the versions of Schumann's *Sechs Gesänge* (1994) and Brahms's *Fünf Ophelia-Lieder* (1997) take sets of songs grouped together by their original composers (neither are cycles as such, but each set has a degree of narrative coherence); in each case, Reimann leaves the order of the songs and the vocal lines intact, and transforms their piano parts into quartet textures that give a clear impression of the original accompaniment's musical content, while also subtly incorporating textures and timbres that are clearly distant from nineteenth-century quartet writing.[29] Reimann's 1996 reworking of Mendelssohn (*…oder soll es Tod bedeuten?*) is much more complex in its construction, weaving together eight originally disparate Heine settings, an additional song fragment, and newly composed intermezzi into a large-scale, post-tonal tapestry replete with extended string techniques. *Mignon* also pieces together individual

[28] Reimann returned to his voice-string quartet lied transcription project more recently with *Sieben Lieder* (Liszt, 2015), *Die schönen Augen der Frühlingsnacht* (Kirchner, 2017), *Drei Lieder* (Clara Schumann, 2018-19), and *Frauenliebe und -leben* (Robert Schumann, 2018-19).

[29] The Brahms songs were written as incidental music for *Hamlet*; on Schumann's Op.107 see Laura Tunbridge, 'Robert Schumann's "Frauenleben"', in *Life as an aesthetic idea of music*, ed. Manos Perrakis (Vienna: Universal Edition, 2019), 45-62. Reimann's *Sechs Gesänge Op.107* are discussed in Ulrich Mahlert, 'Schumanns *Sechs Gesänge op. 107:* Zur Werkstruktur, zur Vertonungsweise, zur zeitgenössischen Rezeption und zur Bearbeitung für Sopran und Streichquartett von Aribert Reimann', in Ulrich Tadday, ed., *Musik-Konzepte: Der späte Schumann* (Munich: Richard Boorberg Verlag, 2006) 163-181.

songs, this time united in subject matter as well as poet: Reimann uses four of Schubert's Mignon settings for voice and piano, as well as a pair of fragments from an abandoned song, and a setting for male voice quintet. The fragments, the complete songs, and the quintet are filtered through mostly idiomatic transcriptions of their two, three or five lines into the four of the string quartet, in a manner that is strongly evocative of Schubert's own late quartet style.[30] *Mignon* is popular in performance – it has entered the regular repertoire of several string quartets and sopranos – and has been recorded alongside Reimann's Schumann, Mendelssohn, and Brahms transcriptions by Juliane Banse and the Cherubini Quartet.[31]

Explaining the contents of Reimann's *Mignon* is fiddly, as it includes several of Schubert's repeat settings of individual Goethe texts: Mignon's song 'Nur wer die Sehnsucht kennt' appears four times, while 'So lasst mich scheinen' arises twice. Schubert titled many of his 'Nur wer die Sehnsucht kennt' settings simply 'Sehnsucht',[32] which means Deutsche numbers must be relied upon here to distinguish between the versions used by Reimann. The four complete voice-piano songs act as the cornerstones of Reimann's *Mignon*, and are presented in turn in their original keys: 'Sehnsucht', D. 481, in A minor; 'Mignon I' D. 726, in B minor; 'Sehnsucht' D. 310a, in A-flat major; and 'Mignon II' D. 727, which moves from B minor to B major. In each, Schubert's vocal part is left untouched, while the piano part is spread, often with minimal registral change, across the four lines of the string quartet. Reimann links the songs with short interludes and bookends the work with a quartet-only introduction and postlude in E major, thus placing the pre-existing songs within a new structural and harmonic narrative. The introductory, closing, and interlude material is predominantly drawn from another Mignon setting, which is spliced across Reimann's form – this time a texturally and harmonically adventurous male voice part-song, 'Sehnsucht' D. 656, Schubert's only engagement with the *Wilhelm Meister* poems that stands outside the voice(s)-piano lied

[30] For instance, the voicings used by Reimann, together with the pervasive dactylic rhythms across Schubert's Mignon settings, are strongly evocative of the inner movements of the D. 803 and D. 810 quartets.
[31] TUDOR7063 (1998).
[32] The two settings of this text in the D. 877 set are titled 'Lied der Mignon', which is also an alternative title for D. 481. For the latter, I stick to 'Sehnsucht' to minimise confusion.

configuration.[33] Two surviving fragments of an abandoned 'So lasst mich scheinen' voice-piano setting, D. 469 from 1816, are also embedded at a crucial point in the form: this is the only material that Reimann transposes out of its original key, a point to which I will return later. The arrival of each different Mignon song is not annotated in Reimann's score, meaning the listener or score-reader is left to locate these entries themselves (this seems to have been the composer's, rather than the publisher's, decision: sketch materials show that while a full draft of *Mignon* notes Deutsche numbers and titles above the relevant staves, Reimann's fair copy omits this information).[34] Schubert's complete Mignon settings are once again listed below, with those used by Reimann shaded grey.

D number	**Title**	**First line**	**Year**
310(a)	Sehnsucht	Nur wer die Sehnsucht kennt	1815
310(b)	Sehnsucht	Nur wer die Sehnsucht kennt	1815
321	Mignons Gesang	Kennst du das Land	1815
359	Sehnsucht	Nur wer die Sehnsucht kennt	1816
469	[two fragments]	So lasst mich scheinen	1816
481	Sehnsucht / Lied der Mignon	Nur wer die Sehnsucht kennt	1816
656	Sehnsucht	Nur wer die Sehnsucht kennt	1819
726	Mignon I	Heiss mich nicht reden	1821
727	Mignon II	So lasst mich scheinen	1821
887 (*Gesänge aus Wilhelm Meister*)	Mignon und der Harfner	Nur wer die Sehnsucht kennt	1826
	Lied der Mignon	Heiss mich nicht reden	
	Lied der Mignon	So lasst mich scheinen	
	Lied der Mignon	Nur wer die Sehnsucht kennt	

Figure 3.2: Reimann's selection of Schubert's Mignon songs

[33] The only non-solo Lied is the 'Nur wer die Sehnsucht kennt' setting titled 'Mignon und der Harfner', which is the first of the D. 877 set.
[34] Sammlung Aribert Reimann, Paul Sacher Stiftung. The Schott score lists the songs used in its front matter.

Reimann's use of two different settings of 'Nur wer die Sehnsucht kennt' is immediately striking. This will pose a narrative problem for some: Cave has bristled that the fixed order of the songs in the novel is 'virtually never' adhered to by composers of *Wilhelm Meister*-based song cycles or collections, claiming that this 'falsifies the history of the corpus' and 'undermin[es] the original context [and] the narrative implications of the lyrics'.[35] Indeed, Schubert's own *Wilhelm Meister* collection D. 877 is guilty of using 'Nur wer die Sehnsucht kennt' twice, first in duet with the Harper, and last in the most famous A minor setting. In Goethe's order, this song comes second, but is the first of the three generally grouped together in Mignon collections, while 'Kennst du das Land?' is more often found alone. So, Reimann adheres to the basic chronology of 'Nur wer die Sehnsucht kennt' → 'Heiss mich nicht reden' → 'So lasst mich scheinen', but adds a second 'Nur wer die Sehnsucht kennt' between the latter two. This is perhaps *Mignon*'s most peculiar formal feature: the adaptation (transcription) of an adaptation (a repeat setting) of an adaptation (all song, after all, is the musical adaptation of a text) is, at first, baffling on structural and tonal levels.

It is necessary here to consider the scholarship surrounding Schubert's repeated settings of Mignon's songs, which tends to foreground ideas of return, refinement, and improvement which also surface in Reimann's *Mignon*. Writing in 1928, Hans Holländer claimed that when Schubert returned to set a poem again, 'his invariable aim was to get the better of its construction […] in order to lend it new musical facets, to give it an expressiveness in new fields of mood which a former version did not seem sufficiently to stress'.[36] More recently, Sterling Lambert has claimed that later versions offer more intellectually astute readings of Mignon's character. On the D. 726 'Heiss mich nicht reden', Lambert suggests that Schubert's Mignon is 'still not telling her whole story', her secret remaining inaccessible in the song's 'enigmatic postlude', whereas his later setting (D. 877/ii) 'creates the viewpoint of the informed reader' who can 'sympathise with Mignon at a profound and personal level'.[37] Lorraine Byrne-Bodley has even suggested that the 'deepened poignancy' of the second setting may indicate that the

[35] Cave, *Mignon's Afterlives*, 203-4.
[36] Hans Holländer, trans. Frederick Martens, 'Franz Schubert's Repeated Settings of the Same Song-Texts', *The Musical Quarterly*, 14/4 (1928), 563-574: 563.
[37] Sterling Lambert, 'Schubert, Mignon, and Her Secret', *Journal of Musicological Research*, 27/4 (2008), 307-333: 320 ff.

composer felt a greater sympathy with Mignon after becoming aware of his own illness.[38] Early settings of texts to which Schubert would later return tended to be excluded from published song volumes until the mid-twentieth century – this includes the seven-volume Peters Edition set compiled by Max Friedländer, which is still in print and widely used by singers today.[39] Indeed, policies of the widely-referenced *Neue Schubert-Ausgabe*, under the editorial direction of Walther Dürr, have meant that early settings of songs are excluded from the overarching Opus-number order in which works appear, and are instead placed in supplementary 'b' volumes alongside the volume in which the supposed final setting of a text appears (for instance, Band IV/3a includes the D. 877 *Gesänge aus Wilhelm Meister*, and Band IV/3b has D. 310a, D. 310 b, D. 359, D. 726 and D. 727).[40] This, as Lambert points out, has doubtless contributed both to earlier settings rarely being heard on the concert stage, and to the long-entrenched endowing of authority onto the final setting of a multiply-set text.[41]

The idea of chronological refinement is not limited to Schubert's own oeuvre: several later composers who wrote Mignon settings have had their songs discussed in comparative analyses based on ideals of continual improvement towards the perfect fusion of a poem and music. In blunt terms, Graham Johnson has surmised of the Mignon song tradition that 'innumerable composers have grappled with these elusive texts, and most of them have failed'.[42] Ernest Newman's influential 1907 study of Wolf's songs suggested that the later composer purposefully avoided the Goethe poems that Schubert had set unless he felt his predecessor had failed to 'probe the emotion of the poem to its full depth'; Newman cites Wolf's *Wilhelm Meister* settings (along with 'Ganymed' and 'Prometheus') as prime examples of this.[43] Elsewhere, Lawrence Kramer

[38] This framing might reflect a tendency within musicology to pathologise Schubert's later music. Lorraine Byrne Bodley, *Schubert's Goethe Settings* (Aldershot: Ashgate, 2003), 51.
[39] Max Friedländer, ed., *Franz Schubert: Lieder für eine Singstimme mit Klavierbegleitung,* 7 vols. (Leipzig: Peters, 1885).
[40] It is important to note the difference between repeat settings of a text and versions that *were* meant to supersede earlier attempts – as is the case with multiple versions of 'Erlkönig'. Walther Dürr, Arnold Feil, Christa Landon, et al., *Franz Schubert: Neue Ausgabe sämtlicher Werke* [*Neue Schubert-Ausgabe*] (Kassel: Bärenreiter, 1964-).
[41] Lambert, 'Schubert, Mignon, and Her Secret', 309.
[42] Graham Johnson, 'Nur wer die Sehnsucht kennt; Sehnsucht D. 310', note for Hyperion online: https://www.hyperion-records.co.uk/tw.asp?w=W2267.
[43] Ernest Newman, *Hugo Wolf* (London: Methuen & Co., 1907), 156.

has suggested that in these songs, Wolf engages explicitly with Schubert's settings through acts of creative and critical interpretation.[44] Matthew BaileyShea has taken this perspective to an extreme in his 2007 article 'Filleted Mignon', in which he constructs a new Mignon song entirely from pieced-together extracts of settings by Wolf, Schubert, and Schumann.[45] Through highlighting common and divergent melodic and text-setting features across these songs, BaileyShea situates Mignon as the 'ideal subject' for analytical acts of recomposition, as the indeterminacy of her character has led to her being interpreted and reinterpreted by two centuries of composers who have taken up the challenges of setting her strange, searching lyrics. BaileyShea must have been unaware of Reimann's *Mignon*, which stitches together Schubert's songs in a similar way, albeit from a composer's, rather than from a music analyst's, perspective. Either way, it is within this long and complex tradition of character-probing compositional return that I will consider Reimann's *Mignon*. Reimann's compilation is more specifically about Schubert's Mignon than the abstracted character herself: the songs Reimann selects, and the way he reworks them, eschew this historical privileging of mature, refined, and complete works. None of them are taken from Schubert's best-known 1826 set (D. 877), for instance, which were written closer to his death in 1828. Instead, Reimann foregrounds Schubert's early attempts, abandoned fragments, and versions written for obscure forces, which have been overlooked by both performers and musicologists. Following a brief overview of *Mignon*'s structure, I will focus on how Schubert's earliest Mignon song (D. 310a), the fragments, and the quintet are so intricately embedded in Reimann's form that they assume an importance that far surpasses that of their little-known original versions.

The 15-minute work presents a loose combination of strophic and sonata principles – those relating to song and string quartet genres respectively. This generic mashup is reflected in the transcription's medium: in replacing the piano with quartet, Reimann brings together two of Schubert's most celebrated genres, which of course Schubert himself never combined. In other words, Reimann makes his *Mignon* too

[44] Lawrence Kramer, 'Decadence and Desire: The "Wilhelm Meister" Songs of Wolf and Schubert', *19th-Century Music*, 10/3 (1987), 229-242.
[45] BaileyShea, 'Filleted Mignon: A New Recipe for Analysis and Recomposition', *Music Theory Online*, 13/4 (2007).

Schubertian to be true. The harmonic workings of the large sewn-together form are also overly and impossibly – superabundantly – Schubertian on small and large scales. It is divisible into two parts: the first moving from E to A minor to B (I-iv-V), and the second from E to A-flat to B before ending back in E (I-III-V-I), both of which are expected harmonic progressions within Schubert's larger-scale forms. Further, the first and third, and the second and fourth of the songs are linked in such a way as to resemble, rhetorically, variants on returning primary and secondary themes.

Bars	1-24	25-62	63-75	76-134	135-159	160-194	195-213	214-275	276-283
Part	1				2				
(Rhetorical) sonata area	P.1	P.2	TR	S	P.1	P.2	TR	S	C
Schubert	Sehnsucht D.656	**Sehnsucht D.481**	Sehnsucht D.656	**Mignon 1 D. 726**	Sehnsucht D.656 / fragment D.469	**Sehnsucht D.310a**	Fragment D.469 / Sehnsucht D.656	**Mignon II D.727**	Sehnsucht D.656
Principal keys Visited keys	E (C/F)	a – A	(dim → [B])	b – B (G)	E (C)	Ab (b) (c#/Db)	(Db –A – E) (C/F)	b -- B	E
Reduction	E	A		B	E	G#		B	E
E major:	**I**	**IV**		**V**	**I**	**III**		**V**	**I**

Figure 3.3: formal table of Reimann's *Mignon*, with the four full songs in bold.

A good place to start is with the second and fourth full songs used in Reimann's sequence, 'Mignon I' and 'Mignon II'. They were written as a pair by Schubert in April 1821, the second following straight on from the first in the manuscript. Both are harmonised relatively simply, following a minor to major trajectory in B, and never straying far from their tonic except for brief forays into the submediant in 'Mignon I' and into the mediant in 'Mignon II'. John Reed has suggested that after the predominance of A and A-flat in the earlier songs, Schubert 'turned to the Romantic key of B minor/major as the only appropriate key for Mignon's pathetic songs' – indeed, B would later be used in two of the four D. 877 songs.[46] The melancholic lyricism shared by the songs in addition to their similar harmonic development leads to a sense of recognition and return when 'Mignon II' is heard after the second 'Sehnsucht': the relaxation of local harmonic and rhythmic tension in both songs lends them the rhetorical function of a returning secondary theme (Figure 3.4). To be clear, *Mignon* does not in any sense present a functional sonata form. Melodic and thematic dimensions of the two song-pairs ('Sehnsucht' D. 310a and D. 481 / 'Mignon I' and 'Mignon II'), alongside the local key relations within each half of the work give strong rhetorical sonata-effects to the listener, but there is no adherence to common practice sonata conventions. I would argue that the license I take in adopting sonata terminology is justified, and perhaps encouraged, by the creative licenses taken by Reimann in his plundering of Schubertian sonata idioms for this Frankenstinian *Mignon*.

[46] On these keys, Reed writes: 'B minor and B major stand at the ambivalent centre of Schubert's emotional world. Together they represent what may be called the passion (in every sense of that word) inherent in the human condition: physical and mental suffering [...], loneliness [..], alienation and derangement'. *The Schubert Song Companion* (Manchester: Manchester University Press, 1997), 492.

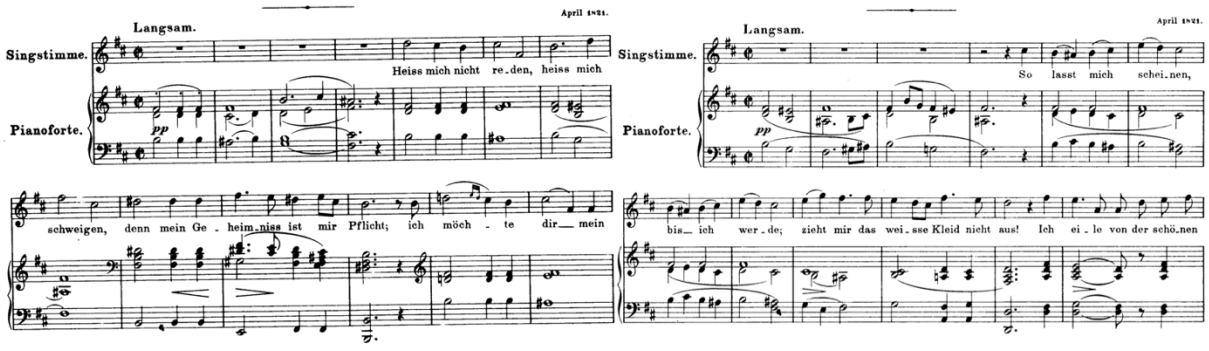


Figure 3.4: openings of 'Mignon I' and 'Mignon II'.

The first and third full songs in Reimann's compilation operate in a similar, albeit more complex way. Both are high-energy, agitated settings of the same searching text, but are in quite different keys: the first we hear, D. 481, is in A minor, and the third in Reimann's sequence, D. 310a, is in A-flat major. This D. 310a 'Sehnsucht' of 1815 was Schubert's very first Mignon song, full of tell-tale signs of his earlier song-writing style, and it is this song that Reimann works to centralise in his form. It begins in A-flat major, which becomes an unsteady balancing point from which the song veers, variously, towards the enharmonic nexuses of C-flat major and B minor, and D-flat major and C-sharp minor, frequently hinting at E major along the way. Its fast-moving series of enharmonic sleights-of-hand – 'kaleidoscopic', as Graham Johnson calls it – are finely attuned to the changes of emotion in the text, meaning that the song is governed by text-led 'harmonic adventure' rather than sectional harmonic design: the harmonies shift abruptly alongside the text, finely attuned to the searching and agonising expressions of Mignon's suffering.[47] For instance, her 'insides burn' ('es brennt mein Eingeweide') to a chromatically descending bassline above which B minor leads back to A-flat, with triplets, a crescendo to *f* and a disjointed vocal line.[48]

The similarities between the subsequent setting of the same text – 'Sehnsucht' D. 481, which was written the following year – are immediately audible: they follow the

[47] Graham Johnson, 'Nur wer die Sehnsucht kennt/"Sehnsucht", D310', liner booklet note for *The Hyperion Schubert Edition, Vol. 7* (Hyperion, CDJ33007, 1990), 31.
[48] On 'harmonic adventure' in early Schubert, see Suzannah Clark, '"A word will often do it": harmonic adventure in Schubert's songs', in *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011), 56-145.

same basic rhythmic pattern and melodic contour, but the later song's interval gaps and harmonic leaps are less exaggerated, seemingly toned down from Schubert's first teenage effort. This is particularly noticeable when compared to the very different melodic contours of Schubert's final, best known setting of this text, which is also given below for comparison. When the D. 310a 'Sehnsucht' is heard after the stylistically-contrasted, B minor 'Mignon I' and its surrounding connective passages, the listener might hear the return of the first song's melodic contour, and the rhythmically similar setting of the same text, as a recapitulation, or even thematic apotheosis of sorts, of the opening song.

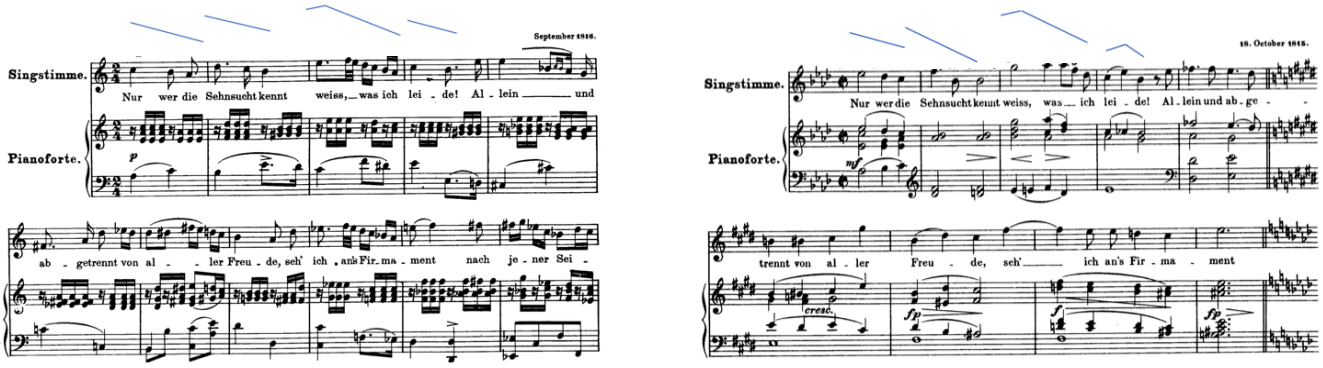


Figure 3.5: Openings of 'Sehnsucht' D. 481 and D. 310a, with lines showing melodic contour.

Within the context of a long tradition that privileges the later settings of multiply set texts, it might be expected that Reimann would position these two versions of 'Sehnsucht' in chronological order. That he does the opposite requires an interpretative reorientation: Reimann inverts the expected progression from naivety to understanding. Johnson has suggested that after the young Schubert's first experimental setting of this text, the subsequent settings are 'less hysterical'.[49] Reimann flips this by positioning the earlier song second, right at the centre of his *Mignon* where its unusual melodic and harmonic characteristics are placed within a context that, I suggest, makes sense of them. The first new key reached by a cadence in this A-flat major song, and its main secondary key, is the unexpected flattened-mediant minor (B minor). Embedded

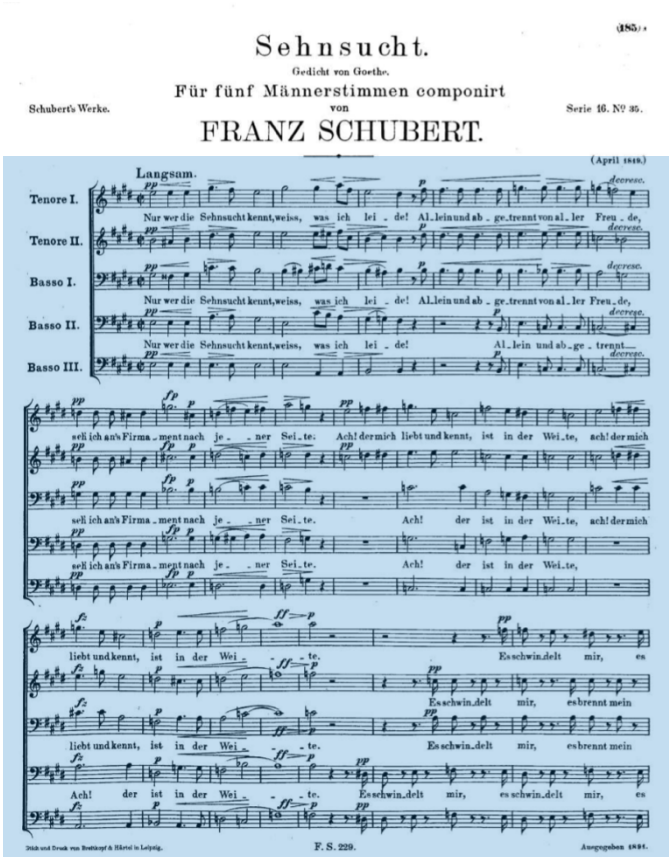
[49] Johnson, Hyperion note.

within the wider E major context of Reimann's *Mignon*, however, this seems less unusual, as A-flat and B are both close triadic relations of E major. The peculiar progression on a local level is now given a broader context, forming an important part of the typically-Schubertian I-III-V progression that stretches across the second half of *Mignon*'s overall form. The connective passages surrounding this D. 310a 'Sehnsucht' contribute to the song's rehabilitation through contextualisation; and in turn, the connective passages themselves, which are derived from the D. 469 fragments and the D. 656 quintet, take on important roles in re-orientating the harmonic narrative to help this strange early song to make sense.

While the four central songs provide the narrative focal point, it is through tracing the hidden Mignons that we can more fully appreciate the structural quirks of Reimann's form. As mentioned previously, Schubert's male voice quintet setting of 'Sehnsucht' is the only one of his *Wilhelm Meister* settings to stand completely apart from the voice-piano lied configuration: it is aligned instead with a body of unaccompanied vocal music that has received much less attention by performers and scholars.[50] The straightforward piano-to-quartet transcription process that guided Reimann's versions of the four central songs does not apply here, where five voices are stripped of their words and turned into four string parts, with no vocal line to ground the song between its original and transcribed versions. Because D. 656 is split across *Mignon,* is never labelled in the score, and is, in any case, a highly obscure work, performers and listeners may assume that these framing passages are original material composed by Reimann in a Schubertian style. Indeed, the dactylic rhythm that opens *Mignon* might more likely evoke dactylic passages from Schubert's string quartets (the slow movements of the 13th and 14th, for instance) than the sung rhythm of 'Nur wer die Sehnsucht kennt', which would likely be recognised only retrospectively, once the first of the four full songs begins. The quintet visits a considerable number of keys from its E major base, and, as shown in the diagram below, is spliced across the form to surround and bridge the gaps between the four chosen Mignon songs.

[50] In a general appraisal of Schubert's part songs, Margaret Notley suggests that this setting of 'Nur wer die Sehnsucht kennt' demonstrates the composer's 'ever-widening conception of what could be treated as a partsong: a girl's lyric sung by five men!'. See Notley, 'Schubert's social music: the "forgotten genres"', in *The Cambridge Companion to Schubert*, ed. Christopher Gibbs, 138-154: 150.

Reimann's *Mignon*: constituent songs								
Bars	1-24	25-62	63-75	76-134	135-159	160-194	195-213	214-275	276-283
Song	Sehnsucht D.656	Sehnsucht D.481	Sehnsucht D.656	Mignon 1 D. 726	Sehnsucht D.656 / fragment D.469 Sehnsucht D.656	Sehnsucht D.310	fragment D.469 / Sehnsucht D.656	Mignon II D.727	Sehnsucht D.656
Principal keys Visited keys	E (C/F)	a – A	(dim → [B])	b – B (G)	E (C)	Ab (E – [Ab] – b)	(Db – c# ~ E) (C/F)	b – B	E



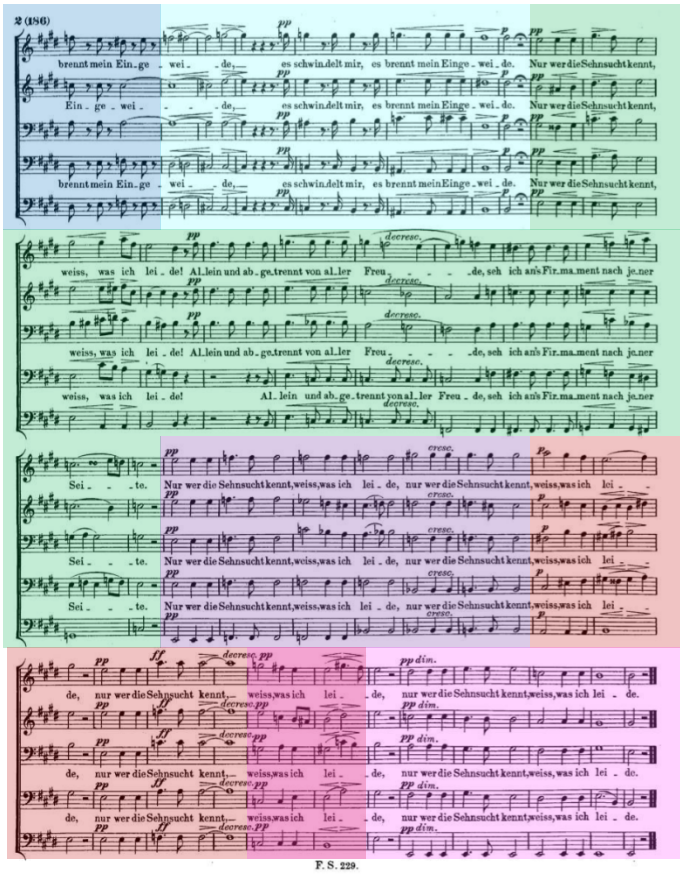


Figure 3.6: table of *Mignon,* and colour-coded score of D. 656, showing how the part-song is split across Reimann's score.

The D. 469 fragments are two short sections of an abandoned 1816 setting of 'So lasst mich scheinen'. Ulrich Eisenlohr has described them as 'isolated pieces of mosaic, which scarcely allow one to guess the shape of the whole; and yet, or perhaps because of their lapidary brevity, they are of a rare intensity'.[51] While completions and reworkings of Schubert fragments from all genres have soared in recent decades, these Mignon snippets have been deemed 'scraps of Schubertiana which are so slight that they defy effective completion';[52] together, they amount to around 20 bars. Indeed, Reimann makes no attempt to complete the fragments, instead altering them considerably: the vocal line is removed, the sketches are revoiced to an extent that they are barely recognisable, and, unlike any of the other Schubert material used by Reimann here, they are transposed out of their original keys. As such, Reimann takes advantage of the work-in-progress nature of the fragments, intervening as Schubert might have done: he would often try songs out in a number of keys during the drafting process.[53] Reimann uses the fragments and the quintet in conjunction, on either side of the D. 310a 'Sehnsucht': these are the only times where the quintet alone cannot bridge the harmonic gaps between songs. The spaces on either side of this particular song become melting pots for further explorations of its idiosyncratic harmonic content. This is clear in the bars between the third and fourth songs, where the second D. 469 fragment is transposed up a tone: for Schubert, a chromatically-charged sequence beginning on C-flat before reaching the G major of its key signature; for Reimann, D-flat leads to A major. Reimann positions it immediately after the stable A-flat major ending of the D. 310a 'Sehnsucht', allowing the fragment's D-flat sonorities, both major and minor, to pick up on subdominant inflections heard over the course of the preceding song. The newly A major ending of the fragment is used as a segue, reorientated as chord IV, into an affirmative E major cadence of the D. 656 quintet, which then leads into the D. 727 'Mignon II'.

[51] Ulrich Eisenlohr, liner notes for *Schubert: Rarities, Fragments, and Alternative Versions* (Chandos, 8.572322, 2009), trans. David Stevens, 7.

[52] Graham Johnson, 'So lasst mich scheinen, D.469 II', note for Hyperion online: https://www.hyperion-records.co.uk/tw.asp?w=W1940.

[53] Examples of this dimension of Schubert's working process are given throughout Richard Kramer's *Distant Cycles: Schubert and the Conceiving of Song* (University of Chicago Press, 1994).

Moving to the passage immediately before the D.310a 'Sehnsucht', the 8-bar long first D. 469 fragment is transposed from Schubert's original A-flat major into C major, and follows directly on from the quintet's cadence in that key (which, in Schubert's quintet score, is then moved away from immediately). In terms of acting to set up the A-flat major of the D.310a song, it seems strange that Reimann moved the fragment *out of* this exact key; his doing so suggests that there is a particular reason for prolonging C major at this point in the work. I would suggest that the local reason is to emphasise mediant key relations: preceding A-flat major with C major gives the same major-third distance that arises between A-flat major and the work's overall E major, and is, again, a very Schubertian thing to do.[54] At this central point in Reimann's form, a hexatonic network comes to light that can be traced across the entire work (Figure 3.7) alongside the tonic-dominant axis, which is elsewhere emphasised by the stable B minor-major key centres of 'Mignon I' and 'Mignon II'.

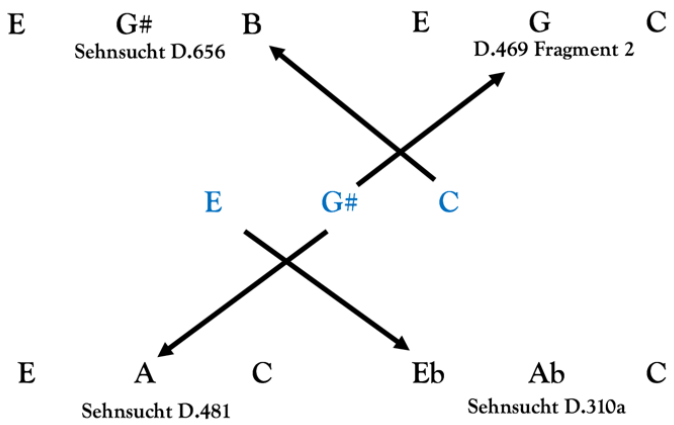


Figure 3.7: Voice-leading network between the two sung 'Sehnsucht' settings, the quintet, and the D.469/ii fragment.

An important implication of this voice-leading network is that it centralises the common tone (C) between the two melodically similar settings of 'Sehnsucht' (a *Slide*-relation apart in A minor and A-flat major), ensuring their connection is accounted for

[54] The local and large-scale hexatonic 'fingerprints' of Schubert's harmonic style are covered at length by Richard Cohn (eg. 'As Wonderful as Star Clusters', 1999), and Suzannah Clark (*Analyzing Schubert*, 2011).

outside of the tonic-dominant E-B trajectory. The C major D. 469 fragment is placed in a high register, exaggerating its contrapuntal lines and providing a textural disruption: a stillness that contributes to the heightened impact of the forthcoming D. 310a 'Sehnsucht' which brings with it a luxuriously full-bodied texture. Once the C major fragment fizzles out, the quintet recommences on the note E, very quietly: it foregrounds a scalic ascent to A-flat, using a repeated dactyl-based rhythm on the words 'Nur wer die Sehnsucht kennt'. Of course, in Reimann's string quartet version these words are removed, but by this point in the work they might be felt through this distinctive rhythm alone: this further reinforces the sense of return when the D. 310a 'Sehnsucht' begins, and these famous words are sung out once more.

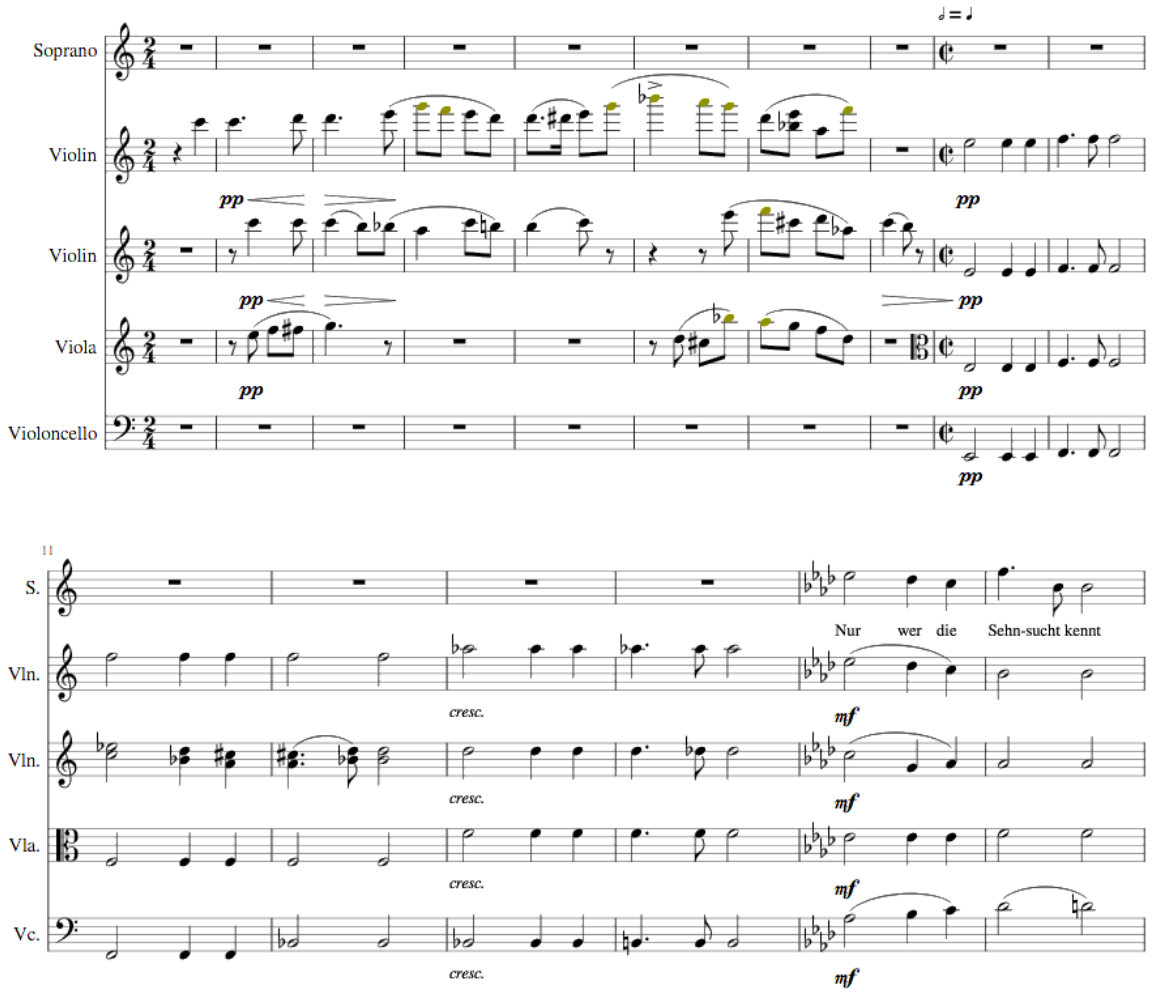


Figure 3.8: Reimann, *Mignon*: transition into D.310 'Sehnsucht' via the fragment, then the part song (part song begins at the time signature change).

Reimann's Schubert reconstruction looks beyond the late style-oriented focus of recent Schubert reception: it celebrates and revels in the possibilities of youthful attempts, abandoned works, and unusual ensembles, twisting these into new configurations that make sense of one another. It interacts with strands of Mignon song scholarship in various ways: on the one hand, it shines new light on Schubert's Mignon in a way similar to the idea that repeated settings shine new light on a single text; on the other hand, it rejects the end-oriented perspective that later songs present better, more refined, settings of a text. It does not truly modernise as we might expect a Schubert reworking from the 1990s to do, but neither does it play by early 19th-century rules. The intricate deployment of Schubertian structural and harmonic 'fingerprints' brings the strangest, most neglected of Schubert's Mignon settings together to form a complex character portrait that is ultimately coherent in its foregrounding of the D. 310a song and its unvarnished, unrestrained expressivity.

Why Mignon, why now?

It is worth asking, at this point, what it is about Mignon that appeals to composers writing in the late twentieth and twenty-first centuries. Goethe's character became a muse par excellence for the Romantic (male) creative imagination, but, as Cave notes, her magnetism lost its strength over the course of the twentieth century: Cave dedicates a chapter to Mignon's 'modern and postmodern survivals', but emphasises that rare later revivals happened against the odds. He writes that 'the powerful critical suspicion of emotional response' characteristic of early-twentieth-century modernism[55] stopped in its tracks the monumental 'Verkitschung' of such 'high[ly] sentimental' works as Thomas's *Mignon* opera, and that the growth of the Mignon corpus lost momentum rapidly around this time; another contributing factor was the 'loss of a common literacy' – that is, while avatars of Mignon had proliferated, her origin story had faded into obscurity.[56] In his conclusion, Cave speaks to the situation in the twenty-first

[55] This generalisation seems particularly crude when thinking of early twentieth-century 'modernist' music.
[56] Cave, *Mignon's Afterlives,* 30; 165; see also Chapter 5. Cave traces the critical suspicion of the sentimental in the work of literary scholars writing about Mignon, notably Julia König.

century: 'it is hard not to surmise that the very existence of this study of her afterlives is somehow a sign that the Mignon corpus is approaching the end of its trajectory'.[57] The dearth of examples of authors, visual artists, and composers turning to Goethe's character in the late-twentieth and early twenty-first centuries suggests that the musical versions examined in this chapter should be considered specifically within the afterlife of *Schubert's* Mignon, rather than counted as late entries to Cave's corpus. Additional context might be found in the broader revival of interest in Romantic women like Mignon since the end of the twentieth century.

Of Reimann's arrangements of lieder, for example, over half of his source scores involve either female characters with 'afterlives' to rival Mignon's, songs written (by men) from a woman's perspective, or, in one instance, lieder composed by a woman.[58] As well as twice turning to Mary Stuart (1988 and 2016), he has arranged Ophelia songs by Brahms (1994) and Strauss (2011); *Frauenliebe und -leben* (2018-9), which is by far the most canonic of Reimann's selections; three Clara Schumann songs (2019); and Robert Schumann's six songs Op. 107, of which three are female-voiced ('Die Spinnerin' – with overt musical evocations of Schubert's Gretchen; 'Die Fensterscheibe'; and 'Herzeleid' – which sets an adaptation by Titus Ulrich of Gertrude's lament for Ophelia). Within recent performance, there have been several recording releases where either every track is a setting of a Mignon song (as in Nataša Antoniazzo and Mia Elezović's 2015 recording),[59] or where Mignon is contextualised in other ways: in Mary Bevan and Joseph Middleton's album *Voyages*, for instance, Mignon is reached by way of Baudelaire and Gaultier,[60] while in Carolyn Sampson's album *Reason in Madness,* also with Joseph Middleton, Mignon rubs shoulders with Ophelia, Gretchen, and other

[57] Cave, *Mignon's Afterlives,* 263.
[58] Reimann's lieder adaptations of Mendelssohn (1996), Liszt (2014), and Kirchner (2017) sit outside of this trend.
[59] Antoniazzo and Elezović, *Mignon, aus Goethes "Wilhelm Meisters Lehrjahre"* (Bella Musica, 319298, 2015) includes settings of Schubert, Beethoven, Tchaikovsky, Schumann, Wolf, Berg, and Liszt.
[60] Bevan and Middleton, *Voyages* (Signum Classics, SIGCD509, 2017). This programme was devised in association with the song and French studies scholar Helen Abbott. See Abbott, 'Singing and difference: the case of Gautier and Berlioz re-examined', *French Studies,* 71/1 (2017), 31-47; and 'Performing poetry as music: how composers accept Baudelaire's invitation to song', in *Words and Notes in the Long Nineteenth Century,* ed. Phyllis Welliver and Katharine Ellis (Suffolk: Boydell & Brewer, 2013), 183-204.

literary women whose stories have so repeatedly captured the imagination of male composers.[61] In a promotional tweet for the album, Sampson shared a 50-second video of herself recreating the famous John Everett Millais painting of the death of Ophelia, with Schumann's 'Herzeleid' playing in the background.[62] The tweet simply reads, 'Here's a video of me getting into a pond', and Millais's painting isn't mentioned; the reference becomes clear as the carefully staged clip ends, with Sampson floating face-up in dark water strewn with petals, her white dress collapsed around her and the trees a vibrant green.[63] The idea for the disc was Sampson's, and she has spoken of her desire to present an exploration of female vulnerability.[64] While Sampson's personal interest in such 'vulnerable' women extended to her dramatic reenactment of Ophelia's death scene, the representation of women on the disc remains firmly as objects of the male gaze: the composers are all men, and these mens' portrayals of their songful subjects are showcased rather than interrogated. The booklet notes by Natasha Loges begin by recounting the stark depiction of male fascination with female hysteria evidenced by André Brouillet's painting *A Clinical Lesson at the Salpêtrière*; she writes, 'men have long feared madwomen [...] yet men are also fascinated, unable to resist looking'.[65] But these notes will reach a limited audience – they are not available on the streaming platforms that currently dominate music consumption, and the album on iTunes does not include a digital booklet – and the musical content of the disc itself presents no such critical framing. In her classic essay on Ophelia, Eileen Showalter wonders how her subject – 'a potent and obsessive figure in our cultural mythology' – can be treated ethically by feminist literary scholarship; she suggests that telling the history of her representation is

[61] Sampson and Middleton, *Reason in Madness* (BIS, BIS2352, 2019). The composers included are Brahms, Robert Schumann, Richard Strauss, Wolf, Debussy, Koechlin, Duparc, Saint-Saëns, Chausson, and Poulenc.
[62] Millais, 'Ophelia', 1851-2; the painting is in the Tate collection: https://www.tate.org.uk/art/artworks/millais-ophelia-n01506.
[63] Carolyn Sampson (@SampsonCarolyn), tweet posted on 10 Apr 2019: https://twitter.com/SampsonCarolyn/status/1115942636127379456.
[64] Katherine Cooper, 'Interview: Carolyn Sampson on *Reason in Madness*', *Presto Classical,* 15/04/2019: https://www.prestomusic.com/classical/articles/2547--interview-carolyn-sampson-on-reason-in-madness.
[65] Natasha Loges, liner note for *Reason in Madness* (2018).

perhaps more responsible than re-appropriating the character for feminist causes.[66] However, held up against a society in which critical feminist thought is increasingly mainstream, it is difficult to shake the sense that these recent art song engagements with Mignon, Ophelia, Gretchen, and others do anything other than reinscribe the nineteenth-century dynamics of gender and power through their performance and arrangement.

I will reorientate my perspective now to consider Mignon through the lens of Schubert's own reception history: through the twists and turns of his sentimentalised, fictionalised, pathologised, and kitschified afterlife, the figure of Schubert takes on numerous characteristics shared with Mignon. I suggest that by identifying Schubert with Mignon, we may in turn be able to explain the renewed attraction of Mignon for those reimagining Schubert in the late-twentieth and twenty-first centuries. I do not draw literal parallels between the reception histories of Schubert and Mignon – one is a fictional character, one was a real person, and these different dimensionalities make direct comparison impossible. In Mignon's case, all is ultimately derived from her characterisation within Goethe's pages, while the 'Schubert' at play is an amalgam of known facts about the composer's life, early impressions of his music, and certain enduring tropes that became associated with both his life and his works in the formative years of his early reception. One of Cave's aims in *Mignon's Afterlives* is to determine what it is about Mignon that led to her becoming such a prominent referent and muse for generations of writers, composers, and artists. He pinpoints a 'special combination of overdetermination and underspecification' that makes Mignon 'particularly prone to mutation, adaptation, imitation, and thereby transference from one cultural environment to another'.[67] Put simply, Goethe told us both too much and too little about Mignon: only snippets of her life story are known, but these moments are so vivid and richly described that they almost beg for continuation. It is these moments – these aspects of Mignon's identity – which have been explored, extrapolated, and exaggerated to fit in with the aesthetic preoccupations of different cultural milieus. Such aspects

[66] Eileen Showalter, 'Representing Ophelia: women, madness, and the responsibilities of feminist criticism', in *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman (New York: Routledge, 1993), 77-94: 76.
[67] Cave, *Mignon's Afterlives,* 9.

include her perceived androgyny; her childlike naivety, her 'threshold position' between child and adolescent; her sickly, 'pathetic' nature; her unknown origins; and her natural and inexplicable propensity to sing.

Scott Messing's *Schubert in the European Imagination* offers as close a parallel as there is to Cave's study of Mignon: in two volumes, Messing traces the gendered reception of Schubert through nineteenth-century Europe and into *fin-de-siècle* Vienna. While Mignon's origin story lies in the pages of Goethe's *Wilhelm Meister,* the youthful, feminised (or androgynous), innocent image of Schubert – which accounts for one of the major strands of the composer's reception history – owes much to Robert Schumann's essay of 1838, in which he famously coined the term 'Mädchencharakter'.[68] Schubert's femininity is intimately bound up with other tropes: his permanent youth – Schumann once described him as 'the pale, beautiful youth';[69] ideas of 'otherness' – the composer's reception has always, to an extent, been negatively defined against a Beethovenian 'norm'; notions of innate creativity – 'a natural and naïve genius who wrote incomparable songs';[70] aspects of physiology – when exhumed, his skull was found to have an 'almost feminine thinness' compared to Beethoven's;[71] his physical weaknesses and his early death; and question marks about his biography – which was mediated in the nineteenth century by various hagiographies derived from accounts by Schubert's circle of friends. The other pervasive, and interrelated, trope of Schubert reception is the idea of the 'wretched' composer, as traced in Christopher Gibbs's chapter on the idea of 'poor Schubert'. Gibbs notes that 'poor Schubert' was, in part, the composer's image of himself – he cites a letter from 1812 signed 'your loving, poor, hopeful and again poor brother Franz', and another from 1824 in which he declared himself 'the most unhappy and wretched creature in the world'.[72] It also stems from his unsuccessful romantic life and his early death, the latter of which has long imbued writings on his music with a palpable sense of loss. The unfulfilled potential of a life cut

[68] See Messing, *Schubert in the European Imagination, Vol. 1, The Romantic and Victorian Eras*, esp. Ch 1., 'Robert Schumann's Schubert: Inventing a Mädchencharakter', 8-55.
[69] In a letter to Henriette Voigt, July 3 1834, cited in Messing, 18.
[70] Gibbs, '"Poor Schubert": images and legends of the composer', in *The Cambridge Companion to Schubert,* 36-55: 36.
[71] Messing, *Schubert in the European Imagination, Vol. 2,* 51.
[72] Gibbs, 'Poor Schubert', 38; 42. The first is from a letter home while Schubert was away at school; the latter a letter to Kupelweiser.

short is lamented in Franz Grillparzer's epitaph for Schubert, engraved on his tomb in 1830: 'the art of music here entombed a rich possession, but even far fairer hopes'.[73] Schubert's biography and his music have, very often, been collapsed into one: Suzannah Clark has commented that 'Schubert and his music seem always to have come as one package, with no contradiction between the two', while Gibbs notes the 'maudlin conflation of his life and works in myriad biographies and fictional treatments [which] make readers past and present weep'.[74]

Key characteristics of Schubert and Mignon in the cultural imagination
Blurred gender categories, implicated by ideas of youth ('Mädchencharakter' / androgyny).
Illness and early death; pathologising tendency in later reception.
Question marks about biography and ensuing speculation.
Posthumous fictionalisations; clashes of kitsch and modernism.
Musicality (specifically song): 'Genius' outpourings of song / associated (perceived) creative naivety.

Figure 3.9: categories of reception that can be applied equally to Schubert and Mignon.

There are obvious similarities in the key tropes of reception surrounding the figures of Schubert and Mignon; these are simplified in the table above. It is not so much the identification of similar characterisations that is important, however, but how they came to be used in later adaptations and figurations of their respective subjects. Most crucial here are the fictionalising and sentimentalising impulses at play, which took Schubert – like Mignon – in all manner of unforeseeable directions. There are numerous examples of operettas, ballets, plays, novels and films based on Schubert's biography – especially from the later-nineteenth and early-twentieth centuries – which are generally inspired by the unfortunate love life and the early death of the composer and are rarely grounded in historical fact.[75] Two years before Mignon's grand operatic treatment by

[73] 'Die Tonkunst begrub hier einen reichen Besitz, aber noch viel schönere Hoffnungen'.
[74] Clark, 'Schubert, Theory and Analysis', *Music Analysis,* 21/ii (2002), 209-243: 211; Gibbs, 'Poor Schubert', 36.
[75] A Schubert filmography produced by Hans Jügen Wulff demonstrates the prevalence of fictional-biographical treatments of the composer's life throughout the twentieth century. See

Thomas, Schubert was the topic of a 'biographical' operetta by Franz von Suppé's (*Franz Schubert*, 1864), which gives a pasticcio treatment to orchestrated passages from Schubert's music to form an original score (to give a flavour: within the first minute of *Franz Schubert,* a suspended G from a recognisable 'Erlkönig' pedal is subjected to a sleight-of-hand pivot into E-flat major for 'Die Nebensonnen' – a Schubertian harmonic 'fingerprint' used without an ounce of Schubertian delicacy).[76] Aside from a 2014 'curiosity' performance at the Bard Music Festival, Suppé's *Franz Schubert* has faded into historical obscurity,[77] but the early-twentieth-century operettas that followed in its footsteps became enduring popular-classical sensations: Heinrich Berté's *Das Dreimäderlhaus* – based on Rudolf Hans Bartsch's *Schwammerl* – and its French, British, and American counterparts *Chanson d'amour*, *Lilac Time*, and *Blossom Time*.[78] These titles are, of course, familiar from the historiography of Schubert kitsch (see also the commodification and commercialisation of the composer in the 'sugar Schuberts' that once adorned confectioners' windows, the various household items bearing Schubert iconography, and so on).[79] Messing gives accounts of Viennese modernists – Schoenberg among them – seeking to 'rescue Schubert from the perpetual lilac time' that engulfed the composer into the late 1920s,[80] and the rise and fall of such sentimental fascination with the composer correlates loosely with Mignon's own fate when the 'high sentimentality' of late-nineteenth-century adaptations collided with 'ruthlessly serious modernism'.[81]

Wulff, 'Franz Schubert im Film', *Media/Rep: Repositorium für die Medienwissenschaft,* 192 (2020), 1-20.

[76] This is a typical Schubertian device to enable rapid harmonic transition; see Susan Wollenberg, 'Schubert's Poetic Transitions', in *Schubert's Fingerprints: Studies in the Instrumental Works* (Farnham: Ashgate, 2011), 47-98.

[77] A live recording does exist of this performance.

[78] See Andrea Lindmayr-Brandl, 'The Myth of the "Unfinished' and the Film *Das Dreimäderlhaus* (1958)', in Lorraine Byrne Bodley and Julian Horton, eds., *Rethinking Schubert* (Oxford: Oxford University Press, 2016), 111-126.

[79] The catalogue booklet from a 1997 bicentenary Schubert exhibition in Vienna provides extensive examples. See *Schubert 200 Jahre,* ed. Ilija Dürhammer et al. (Heidelberg: Braus, 1997). Harry Zohn gives his own childhood recollections of the centenary celebrations in his review of Robert Werba's *Schubert und die Wiener.*

[80] Messing, *Schubert in the European Imagination,* 173-177; 196.

[81] Cave, *Mignon's Afterlives*, 30-32 ff.

While reimaginings of Mignon since the early twentieth century have been few and far between, compositional engagements with Schubert's music have found a new lease of life in recent decades. As mentioned already, Mignon did not weather the shift to postmodernity well, partly owing to the continued decline in public familiarity with Goethe's *Wilhelm Meister*. Schubert, however, remains a favourite – his most popular works reach far beyond circles of classical music connoisseurs, and his music remains regularly performed, broadcast, and recorded. This base level of familiarity is important to the continued proliferation of Schubert reimaginings, but so too is the recurrence and revival of certain biographical and musical tropes that so fascinated nineteenth-century and *fin-de-siècle* audiences.[82] Turning to the biographical first: in recent decades, greater emphasis has been placed on the darker sides of Schubert's personality and physiology, propagated in part to weaken the image of the composer as a 'podgy, love-lorn Bohemian *Schwammerl* (mushroom) who scribbled *gemütlich* tunes on the back of menus in idle moments' which, as Brian Newbould notes, had lingered in the popular imagination since *Das Dreimäderlhaus*.[83] Alongside detailed speculation about Schubert's syphilitic illness in musical and medical journals, other posthumous diagnoses included cyclothymia (a mild manic-depressive disorder), which Elizabeth Norman McKay posited based on both documentary and musical 'evidence' of the composer's 'volcanic temper'.[84] Interest in the nature of Schubert's illness towards the end of the twentieth century has seeped back into popular discourse: for instance, 'Poor Schubert' stormed the Twittersphere when BBC Radio 3 created the account @FranzIsUnwell – a twenty-first-century avatar of the sickly composer that narrated the

[82] Schubert's propensity for repetition and variation caught the imagination of American minimalists, including those involved with the 'Alternative Schubertiade' mentioned earlier; reviewing the event, Kyle Gann wrote that 'minimalist treatments were popular, threatening to extend Schubert's "heavenly length" to theoretical eternities'. See 'Frying the Trout', *The Village Voice,* 42/39 (30 Sept 1997), 71. Perhaps it was these attributes of Schubert's music that the electronic music band Kraftwerk had in mind when they released their tribute track to the composer, 'Franz Schubert' (the penultimate track on the album *Trans-Europe Express,* Kling Klang, 1977).

[83] See, for instance, Brian Newbould's introductory note to *Schubert: The Music and The Man* (Berkeley: University of California Press, 1997), 12.

[84] Elizabeth Norman McKay, *Franz Schubert: A Biography* (Oxford: Oxford University Press, 1996), 138-9; 147-8. McKay draws upon Hugh Macdonald's identification of 'volcanic outbursts' in Schubert's instrumental forms: see Macdonald, 'Schubert's Volcanic Temper', *The Musical Times,* 119/1629 (1978), 949-952.

last weeks of his life during the station's 2012 'Spirit of Schubert' season.[85] Today's image of the afflicted composer goes hand in hand with speculation about his sexuality, which has, of course, been a hot topic of musicological debate since Maynard Solomon's controversial article of 1989 met with extensive scholarly and public backlash.[86] A reimagining that links the tropes of sexuality and illness is John Myers's 1997 *URWhatU8* – based on motifs from the eighth symphony – which is given the speculative programmatic premise that 'if Schubert were alive today he might be dying of AIDS, without many people being aware of his music'.[87]

Compositional responses to Schubert in recent decades have also brought about a return to the fictionalising tradition of drawing pre-existing music together into new narratives. Large-scale examples include *Woyzeck in Winter*, an oddly upbeat musical that uses songs from *Winterreise,* in a novel order, in conjunction with the plot of Büchner's *Woyzeck*,[88] and a new ballet that enacts events from Schubert's life, using his music in arrangements by Isabel Mundry (…*Und der Himmel so Weit: Ein Ballettabend für Franz Schubert,* 2016).[89] In addition to these are the song-compilations *She Was Here* and *Lust auf Sehnsucht,* to which I turn now.

[85] Twitter account Franz Schubert (@FranzIsUnwell): https://twitter.com/franzisunwell.
[86] A summary of the early years of the debate can be found in Susan McClary, 'Music and Sexuality: On the Steblin/Solomon Debate', *19th-Century Music,* 17/1 (1993), 83-88.
[87] John Myers, note for *URWhatU8* (1997), in the liner booklet for *The Alternative Schubertiade*.
[88] *Woyzeck in Winter*, dir. Conall Morrison, Galway International Arts (2017); the production toured internationally in 2018-19. For more information, see the production website: https://woyzeckinwinter.com/about-woyzeck-in-winter/.
[89] Three orchestrated songs excerpted from Mundry's score are published by as *In between: Drei Schubert-Lieder für Orchester* (Breitkopf, 2016). While Mundry's complex rewritings of Schubert in the ballet score bear the sonic characteristics of the late-twentieth-century German avant-garde, the fictionalised biographical narrative of the ballet has much more in common with the nineteenth- and early-twentieth-century Schubert operetta tradition.

Osvaldo Golijov, *She Was Here*

Golijov is a Boston-based, Argentinian-born composer (b. 1960) with Russian and Romanian Jewish heritage, known for integrating an eclectic range of styles into his music – much of which contains some degree of adaptation of, or nod to, the music of the past or of various cultural traditions. Perhaps his best-known work is *La Pasión según San Marcos* (2000), which fulfilled a commission from the International Bachakademie Stuttgart to commemorate the 250th anniversary of J.S. Bach's death. Unlike the 'studious, high modern' works written by Sofia Gubaidulina and Wolfgang Rihm as part of the same *Passion 2000* project, Golijov's *Pasión* is dominated by bossa nova, tango nuevo, rumba, and flamenco, and adds to the Gospel text extracts from the Kaddish, the Lamentations of Jeremiah, and poetry by Rosalía de Castro. Also of note is Golijov's long-held and illustrious partnership with the genre-defying Kronos Quartet, for whom he has written both standalone compositions and arrangements of South American and Eastern European folk and popular tunes.[90] Golijov's set of four Schubert songs, *She Was Here* (2008) – the second of which is a Mignon song – is much more firmly rooted in the Western Classical tradition, the only unusual addition to its chamber-orchestra lineup being a set of tuned water glasses.[91] That said, in his repertoire note to the piece, Golijov identifies a rather dizzying breadth of influence that Schubert's songs had on later music, which he hoped to evoke in his orchestrations:

> Among the new musical worlds that Schubert predicted are the vastness of Russia; the lyrical minimalism of Philip Glass [...]; the fragility and intimacy of Hugo Wolf, and, beyond him, the ambiguous scent of the Vienna of Alban Berg, 100 years after Schubert's own disappearance; and, perhaps most daringly, the sound of longing for a sweet, peaceful death'.[92]

The note seems to suggest that orchestration and musical reframing alone may be enough to articulate such cross-historical and cross-cultural musical connections –

[90] *Caravan – Kronos Quartet* (Nonesuch, 79490, 2000).
[91] Golijov, *She Was Here: Four Songs by Schubert* (New York: Boosey and Hawkes, 2008).
[92] Golijov, 'She Was Here (2008): Notes': http://www.osvaldogolijov.com/wd45n.htm.

which points towards the same creative mode I identify in Glanert's *Four Preludes and Serious Songs*. Such explicit tracing of lines from Schubert to later musical and cultural milieus is not unusual among composers who have reimagined his music. Glanert identified a resonance between Schubertian solitude and *fin-de-siècle* alienation in his 'Mahlerian' orchestration of 'Einsamkeit' D. 620; David Matthews wrote a long Wagnerian postlude to 'Ständchen' D. 921 that imagines how Schubert's writing might have developed had he lived another thirty years; and the course of music history between Schubert's time and Berio's weighs heavily in the latter's *Rendering.* While the counterfactual imagination displayed in these examples has been discussed already in Chapter 2, it is reiterated here because of the effect that Golijov's introduction to *She Was Here* in these terms may have upon its reception.[93]

The short cycle was commissioned by Dawn Upshaw as part of her MacArthur Foundation Fellowship with the St. Paul Chamber Orchestra of Twin Cities, Minnesota; like Golijov, Upshaw is known as a stylistically adventurous and versatile contemporary musician, and the two have held a long artistic partnership and friendship. According to Upshaw, the idea for the project 'came out of conversations I've had with him about Schubert. I've known almost since I met him about his love for Schubert [...] so I thought the project might excite him'.[94] It did, and while Upshaw provided a 'list of possible songs', the final choice was made by Golijov.[95] None of the chosen songs are wild cards – all are firmly part of the performing canon of Schubert songs: 'Wandrers Nachtlied (II)' (Goethe, D. 768), 'Nur wer die Sehnsucht kennt' (Goethe, D. 877/iv), 'Dass sie hier gewesen' (Rückert, D. 775), and 'Nacht und Träume' (von Collin, D. 827).

All these songs fit Susan Youens's description of 'Nacht und Träume' as containing 'a compendium of Romanticism's favourite emblems', from still treetops, to ill-defined but strongly felt desire, to a metaphorical longing for the release of death.[96] The slow, gentle songs that come first and last are reconfigured for orchestra more

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[93] Malcolm Miller notes these stylistic-historical threads in his review, 'London: BBC Proms 2009: Hosokawa, Read Thomas, Schubert-Golijov', *Tempo*, 64/251 (2010), 47-49: 49.

[94] Larry Fuchsberg, 'Classical Music: Intro to Upshaw', *StarTribune*, 11 Jan 2008: http://www.startribune.com/intro-to-upshaw/13689046/.

[95] J.M. Lacey, 'Interview: Soprano Dawn Upshaw', *Season Ticket Blog,* 7 March 2011: http://www.seasontkt.com/2011/03/07/interview-soprano-dawn-upshaw/.

[96] Susan Youens, *Schubert's Late Lieder: Beyond the Song Cycles* (Cambridge: Cambridge University Press, 2002), 83.

straightforwardly than the central two. Following a short added introduction of quiet, gradually shifting chords – split between high string harmonics and high winds, underscored by fast moving harp and celesta figures, and lacking in harmonic centre or direction – the famous chorale-like opening of the 'Wandrers Nachtlied' brings a sense of textural security, the piano part predominantly split between low winds and horns. The end of *She Was Here* comes abruptly with the close of 'Nacht und Träume' – there is no postlude to counterbalance the introduction. In this final song, Golijov transforms the controlled semiquavers of the piano into a cushioning accompaniment dominated by string triplets. His rhythmic deviation from Schubert here resembles that found in versions of 'Nacht und Träume' by Colin Matthews (2008) and Franck Krawcyzk (2017); all three also use the song's central moment of harmonic relaxation to the flattened submediant as a harbinger for major textural change.[97]

The cycle is named for the third song – which is the longest of the set and is generally identified as the poetic heart of the work (the texts for all four songs are given in my formal table of *She Was Here* below).[98] Rückert's reminders of lost love – the gentle east wind and the falling tears – are matched by the transience of Schubert's harmonic surface and Golijov's orchestration. The tonic – A major, transposed from the original C – is weak, reached only briefly three times as the persona states 'you were here', 'I was here', 'she was here'; so too the instrumentation breaks apart as soon as it reaches stability. While 'Dass sie hier gewesen' may be the cycle's centre of gravity, I would suggest that it comes to be heard as such only through the work of the Mignon song that precedes it. Schubert's final setting of 'Nur wer die Sehnsucht kennt' could not be further stylistically from 'Dass sie hier gewesen': both are songs of loss and longing, but Mignon's is as disarmingly plain as Rückert's is enigmatic. 'Sehnsucht' is the only song in *She Was Here* that retains its original key, and its near-continuous A minor sets a new overarching tonic, looking forward beyond the elusive A major of 'Dass sie hier gewesen' to the secure

[97] The Matthews version was one of four Schubert orchestrations commissioned by and premiered at the BBC Proms, as part of an imaginative re-creation of a 1904 concert (the other songs were 'Ständchen' D. 921 – David Matthews; 'Bei dir allein' D. 886 – Manfred Trojahn; 'Das Lied im Grünen', D. 917 – Detlev Glanert). Krawcyzk's version is the title track for the disc of orchestrated lieder conducted by Equilbey, which is discussed in my Introduction.

[98] For instance, Thomas May, 'She Was Here: About the work' (programme note), *The Kennedy Center works database*: http://www.kennedy-center.org/artist/composition/4616.

A major of 'Nacht und Träume'. Transposition is a commonplace in classical song performance: the popular Peters lieder editions are available in 'high', 'middle' and 'low' versions. Where possible, the songs' transpositions are based on keys designated by the composer, but otherwise they are chosen to suit the range of particular voice types (soprano/tenor; mezzo/baritone). As such, key is not generally perceived to be an identity-determining parameter of a song, as practicality is privileged over pitch. This sets the genre apart,[99] and is one major factor that changes between voice-piano songs and orchestrated songs: when a song is orchestrated, it becomes much less practical to perform in transposition, as instrumental parts need to be re-set and re-printed in the new key.[100] As such, the fixing of songs in a particular key is often part of the process of arranging lieder, and in the case of *She Was Here*, the final two songs are placed into the key of Mignon.

[99] Consider the horror with which scholars, pianists, Schubert-appreciators, and others recount the notorious publication history of Schubert's G-flat major Impromptu, its flats erased in Carl Haslinger's first edition to increase its perceived playability and its market appeal. On the specific lure of G-flat major, see Hugh MacDonald, [G-flat major key signature], *19th-Century Music*, 11/3 (1988), 221-237.

[100] One recent example of transposition in performance within a recent song set is Detlev Glanert's *Jahreszeiten*, which has been performed with the second song in E or in F depending on the singer.

Section	Introduction	Wandrers Nachtlied (II), D.768 *Goethe*	Nur wer die Sehnsucht kennt, D.877/iv. *Goethe*	Interlude	Dass sie hier gewesen, D.775 *Rückert*	Nacht und Träume D. 827 *von Collin*
Bars	1-9	10-24	25-61	62-68	69-136	137-166
Text		Upon all the peaks there is peace; you scarcely feel a breath stirring in the tree-tops; the little birds are silent in the forest. Wait! Soon you too will be at peace.	Only he who knows what longing is knows what I suffer. Alone, cut off from every joy, I search the sky in that direction. Ah, he who loves and knows me is far away. My head swims, my vitals burn. Only he who knows what longing is knows what I suffer.		The east wind blows gently, scenting the air; and so it tells me that you have been here. Because the tears fall here you will know, even if you were not told, that I was here. Beauty or love - can either remain concealed? The scented breezes, and the tears, reveal that she has been here.	You sink down, holy night, and dreams too float down, like moonlight through space, into the silent hearts of men. With delight they listen, crying out when day wakes: Come back, holy night! Sweet dreams, come back, come back again!
Direction	Senza misura; 'A weird sound of stillness'	Langsam, in 8 [4/4]	Langsam [6/8]		Sehr Langsam (Molto Lento) [2/4]	Sehr Langsam (Molto Adagio), in 8 [4/4]
Texture	Harp/**celesta** demisemiquavers; Alternating high/low string harmonics; held wind chords.	Gentle, unobtrusive; dominated by low wind/low brass.	Flute/piccolo prominent from beginning. Harp takes piano quavers. **Celesta**: final two bars of song's intro/postlude.	2 triangles tremolo; harp trem. Held string harmonics. Increasing sul pont in strings.	More varied distribution of accompaniment; greater use of harmonics than in other songs. Windchimes; water-tuned glass.	Violins scordatura, G string = E. Stable 'wash' of string quavers/semis/syncopation. Gentle wind textures until F major section; then greater distribution across ensemble.
Harmony	Slowly shifting chords; no clear harmonic direction (does not set up Eb)	**E-flat major** *Transposed from Bb*	**A minor** brief visits to C, c, g. *Original key*	static, fifths: A-E	**[weak] A major** brief b-flat *Transposed from C*	**A major** [A – F – A] *Transposed from Bb*

Figure 3.10: structural table of Golijov, *She Was Here*. Text translations from Richard Stokes, *The Book of Lieder*.

Mignon's 'otherworldly' connotations are reflected in the instrumentation of the song. The piano quavers are taken on by the harp, with ends of phrases illuminated by – once again – the celesta. The celesta is not used in the orchestrations of 'Wandrers Nachtlied', 'Dass sie hier gewesen', or 'Nacht und Träume', but did feature briefly in Golijov's short introduction: there, as Malcolm Miller notes, it makes clear from the outset the contemporary framing of the Schubert songs.[101] When this unmissable sonic signifier of otherworldliness reappears in the context of Mignon's song, it sets these two passages – the introduction and 'Sehnsucht' – apart from the rest of the work. Does Mignon transcend the confines of her song, here, and infiltrates the cycle's frame? Such a reading would support the idea that in her later adaptations, Mignon is often overdetermined. In addition to the song bringing harmonic and timbral grounding to the cycle, the use of the first-person in 'Sehnsucht' enacts a shift away from the unspecified narrative of 'Wandrers Nachtlied'. While we cannot glean from the text of 'Sehnsucht' alone its connection to the character of Mignon, the song is well enough known to assume a level of familiarity amongst classical audiences. That the following song also uses an abstracted female presence means that an association can plausibly be forged between the two songs at the poetic heart of the cycle: Mignon could well be behind the words of 'Dass sie hier gewesen' too. The enigmatic title *She Was Here* has a haunted quality to it, a nod to an unspoken story: it is almost as if Golijov's latter-day Schubert compilation is haunted by the narrative, fictionalising impulses that were so widely used in adaptations of Mignon and Schubert in the nineteenth century.

[101] Malcolm Miller, 'London: BBC Proms 2009: Hosokawa, Read Thomas, Schubert-Golijov', *Tempo,* 64/251 (2010), 47-49: 49. Miller notes the celesta's importance (via Berio's *Rendering*) as a framing device in the history of arrangement.

Fafchamps, *Lust auf Sehnsucht*

My final, brief example is a seven-song cycle by Jean-Luc Fafchamps titled *Lust auf Sehnsucht,* which includes two songs that overlap with Golijov's *She Was Here* – 'Nur wer die Sehnsucht kennt' and 'Dass sie hier gewesen' – as well as using Schubert's other 'Wandrers Nachtlied' (D. 224). This coincidence itself seems worthy of comment: the two songs are not likely to appear in any 'top 10' list of favourite Schubert lieder, and the song-arrangement-cycle is hardly a recognised genre; as such, the odds of these same songs appearing in both Golijov's and Fafchamps's compilations are extremely slim.

The Belgian composer Jean-Luc Fafchamps was born, like Golijov, in 1960; he is active as a pianist, and teaches music analysis at the Conservatoire de Mons.[102] Chamber music has been important to his career as both pianist and composer, and many of his works are written for ensemble or voice and ensemble. His Schubert-cycle *Lust auf Sehnsucht* was commissioned by the Quatuor Alfama and mezzo-soprano Albane Carrère, who were seeking an arranger to help them realise a concept for an album that included versions of Schubert lieder for voice and quartet.[103] Having 'failed to find a transcriber', the quartet approached Fafchamps on the recommendation of a journalist, who accepted on the condition that he would not do a 'simple transcription' but instead take the project in his own creative direction.[104] The result is a set of seven songs, in which the dominant authorial presence moves gradually, with each song, from Schubert to Fafchamps. The composer imagined a process of 'progressive contamination of the music of the Viennese master with my own soundworld'.[105] The table below details how each song is described in the score and in online metadata ('transcription', 'arrangement', 'transformation', etc.),[106] and whether the primary author is listed as 'Schubert' or 'Fafchamps'.[107] Below that, Figures 3.12 and 3.13 illustrate the difference between the opening of the first song, 'Erster Verlust', in which the piano part is transcribed simply

[102] Biographical note on the composer's website: https://jeanlucfafchamps.eu/en/.
[103] Stéphane Dado, 'Recontre avec Elsa de Lacerda, violoniste', in *Festival Storytelling: Du texte à la musique* (programme booklet for Liège Festival 2019), 6.
[104] Dado, 'Recontre avec Elsa de Lacerda', 7.
[105] Jean-Luc Fafchamps, booklet note for *Still Schubert* (Cypres, 2019: CYP4653).
[106] As mentioned earlier in this thesis, these terms are often used interchangeably or with different definitions in common practice.
[107] I am grateful to the composer for sharing a PDF score with me.

into four string parts, and the opening of the last, 'Wandrers Nachtlied', which bears no resemblance whatsoever to Schubert's setting in either vocal line or accompaniment.

Lust auf Sehnsucht (mit Schubert wandern)	Description (by composer)	Authorial attribution	
1	Erster Verlust, D. 226 *Goethe*	Transcription	Schubert
2	Dass sie hier gewesen, D. 775 *Rückert*		
3	Gretchen am Spinnrade, D. 118 *Goethe*	Arrangement	
4	Du bist die Ruh, D. 776 *Rückert*		
5	Abendstern, D. 806 *Mayrhofer*	Transformation	
6	Nur wer die Sehnsucht kennt, D. 877/iv *Goethe*	d'après une idée de Schubert	Fafchamps
7	Wandrers Nachtlied (I), D. 224 *Goethe*		

Figure 3.11: Overview of the movements of Fafchamps, *Lust auf Sehnsucht*.

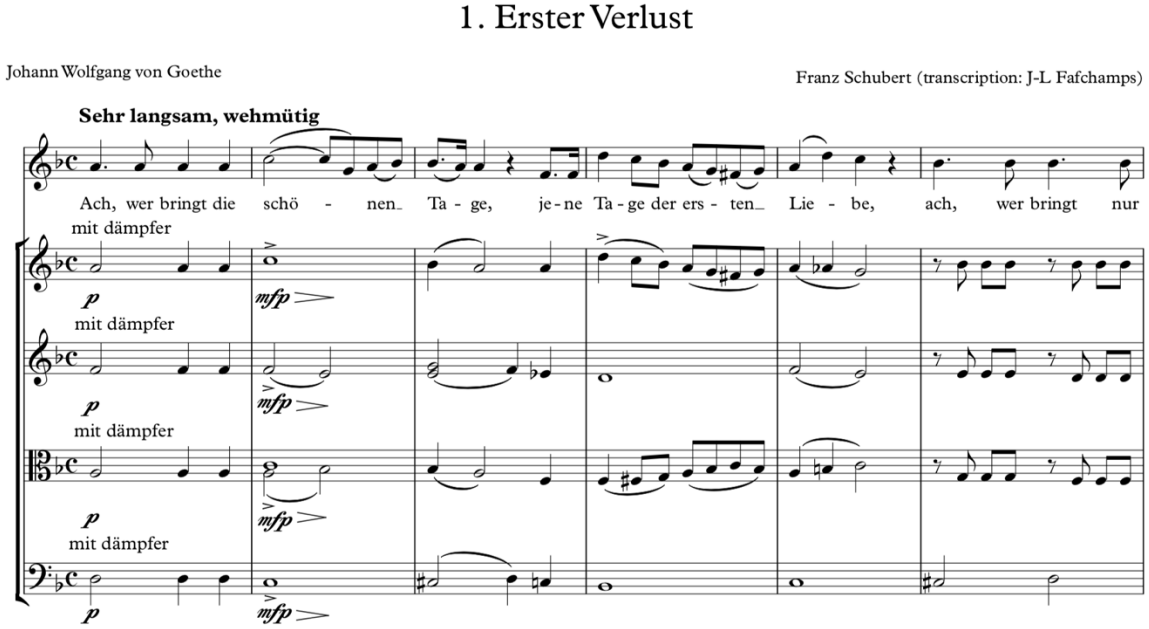

Figure 3.12: opening of *Lust auf Sehnsucht* 1. 'Erster Verlust'

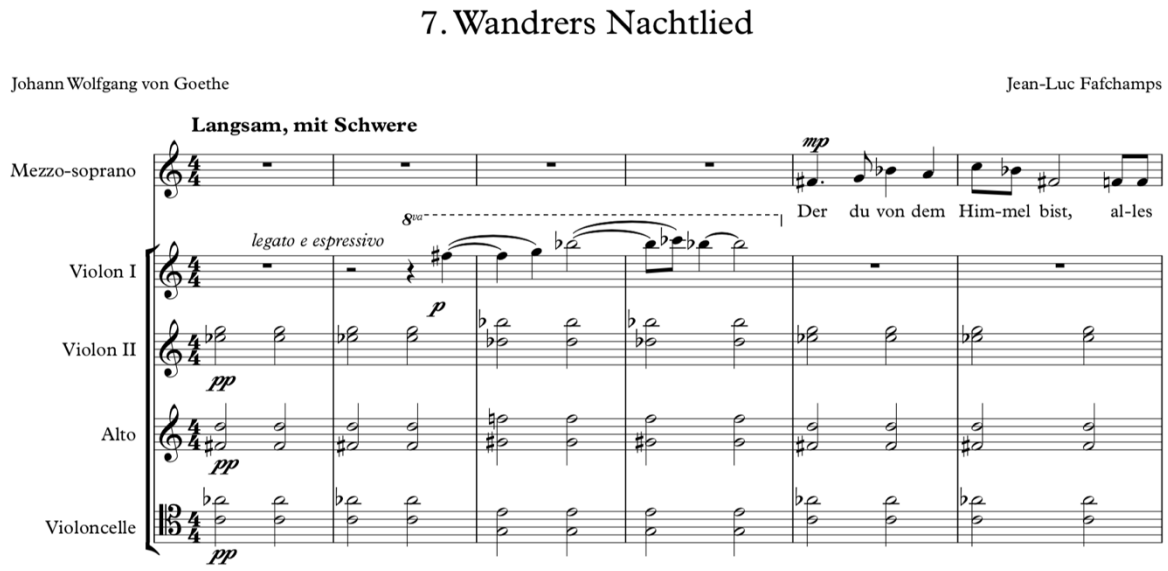

Figure 3.13. opening of *Lust auf Sehnsucht* 7. 'Wandrers Nachtlied'

In this final song, Fafchamps has strived to omit Schubert entirely – Schubert is given no share of authorial credit on the score, no musical nods – and yet the knowledge of the song's origin with Schubert continues to inflect our hearing of the set's close. The processes of adaptation that gradually distance the songs from their Schubertian origin bear some similarities with the dislocation, over two centuries, of Mignon from her Goethian beginnings. Like in Golijov's *She was here,* the personae of the chosen songs in *Lust auf Sehnsucht* are either women or ambiguously gendered. Songs 2, 3, and 6 are explicitly feminine (Mignon and Gretchen are joined by the anonymous subject of longing in 'Dass sie hier gewesen'), and there is nothing definitively gendered about the others. The bias in this choice of songs might be explained by two factors pertaining to the background of the set: the knowledge that it was to be sung by a woman, and that it would be paired with the 'Death and the Maiden' quartet on record and in performance. Indeed, with Schubert's quartet positioned after the songs on the ensemble's programmes, the death of the archetypal 'Maiden' might eventually be heard with Mignon and Gretchen in mind.

Also in common with *She Was Here* is the use of the Mignon song as a structural turning point. 'Nur wer die Sehnsucht kennt' (song 6) is the first in which authorial attribution is given to Fafchamps rather than Schubert (it reads 'Goethe/Fafchamps, d'après une idée de Schubert'). This turning point – which comes later than might be

expected in a cycle of seven songs – is marked most conspicuously by the distortion of pitch in the voice part. While songs 1-5 retain Schubert's original vocal parts (albeit with unrecognisable accompaniment by song 3), here neither melody nor accompaniment retains a tonal centre. This has implications for how Fafchamps's Mignon is characterised, as her voice – stripped of its Schubertian melody – sounds flat and unmusical compared to the songs that came before; it is as if Mignon herself, rather than Schubert, has lost her voice. This makes all the more pointed the resonance between Schubert's dislocation within Fafchamps's trajectory and Mignon's dislocation from both Goethe and Schubert.

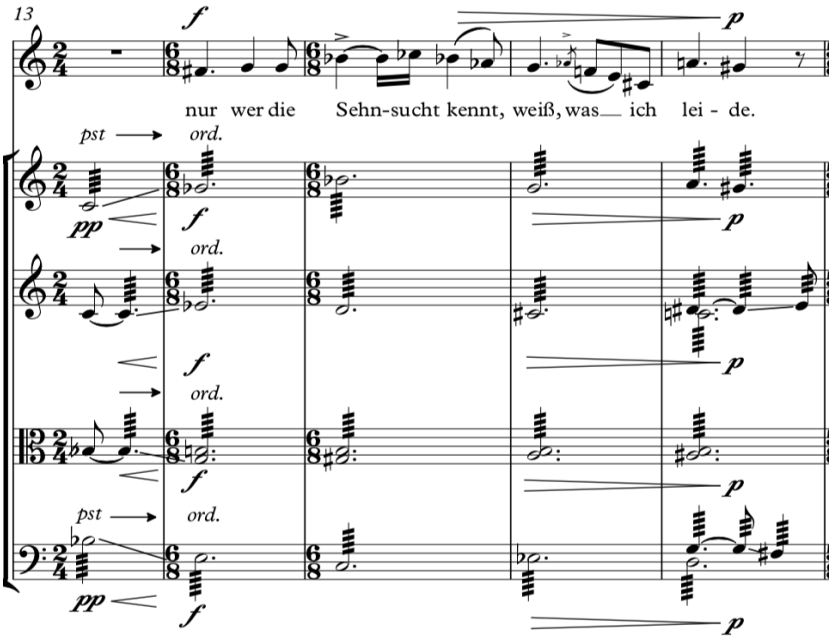

Figure 3.14: *Lust auf Sehnsucht* 6: 'Nur wer die Sehnsucht kennt', bb. 13-17.

While the harmonic basis of the song set became untethered when Mignon arrived, there are points in her song where melody breaks free from the shackles of Fafchamps's gnarly sound-world. At the moment in which the song recounts the burning internal pain Mignon feels ('es brennt mein Eingeweide'), the quartet interrupts with a short chain of quotations and allusions: first, four distorted bars from Schubert's 'Death and the Maiden' variations, then a fast-ascending figure reminiscent of solo lines in Berg's Violin Concerto. The latter is not a literal quotation, but if reference to the Berg concerto was intentional then with it comes the further, extra-musical evocation of that concerto's dedicatee, Manon Gropius ('to the memory of an angel'), another young woman

immortalised by the male creative imagination, and who shared her name (not by chance) with yet another multiply-adapted fictional woman.[108]

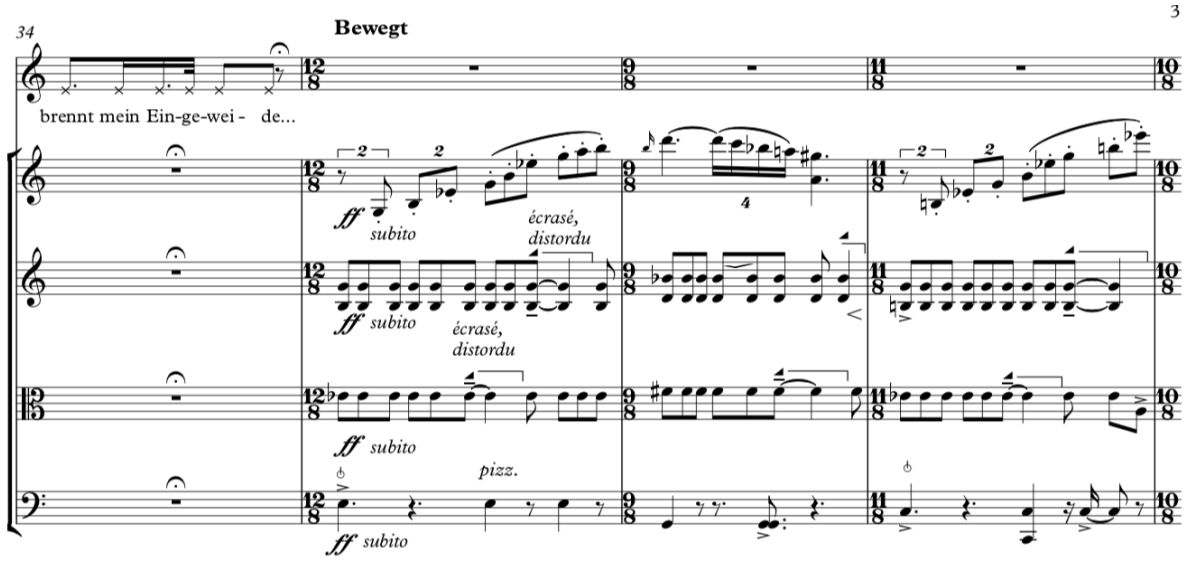

Figure 3.15: *Lust auf Sehnsucht* 6: 'Nur wer die Sehnsucht kennt', bb. 34-37

Conclusion

Mignon is 'overdetermined' in contemporary reimaginings. This is quite literally the case in Reimann's superabundant *Mignon*, where four Mignon songs, a Mignon part song, and two Mignon fragments are brought together to form a highly complex portrait of Schubert's earliest engagements with the character. Reimann's added formal, harmonic, and sonic Schubertisms, and his bringing together of Schubert the quartet-writer and Schubert the songsmith, mean that the lasting impression of Schubert here is similarly overdetermined. In the constructed narratives of Golijov and Fafchamps, the Mignon song exerts tonal and structural power beyond its expected remit. Over time, popular images of both Mignon and Schubert have been taken in directions 'operatic, sentimental, abjected, pathological, homoerotic' – this quote could apply equally to

[108] The character Manon Lescaut originated in François Prévost's *Histoire du Chevalier des Grieux et Manon Lescaut* (1731). Manon Gropius, the famously beautiful daughter of Alma Mahler-Werfel and Walter Gropius who was memorialised as 'an angel', died from polio complications aged 19 in 1935.

both figures[109] – and have been subjected to the aesthetic and political whims of different times and places.[110] Gibbs speaks of 'our Schubert' – 'an intriguing psychological phenomenon whereby every listener constructs his or her own image of the composer'.[111] Indeed, we can recognise in the Schubert-Mignon adaptations by Reimann, Golijov, and Fafchamps the Schubert of our own time – a 'suffering and neurotic', 'otherworldly' Schubert, a Mignon in all but name.

[109] Cave, *Mignon's Afterlives,* 38.
[110] Both have been used as symbols of nation: Jennifer Ronyak has shown how the Mignon song 'Kennst du das Land', transformed through Karl von Holtei's *Goethes Todtenfeier*, verged towards becoming 'the public, even nationalistic, property of the German people'. See Ronyak, *Intimacy, Performance, and the Lied in the Early Nineteenth Century* (Bloomington: Indiana University Press: 2018), 211 ff; the political co-option of Schubert in the nineteenth and twentieth centuries is an enormous topic; see for instance Lily E. Hirsch, 'The Berlin *Jüdischer Kulturbund* and the "After-Life" of Franz Schubert: Musical Appropriation and Identity Politics in Nazi Germany', *The Musical Quarterly,* 90/3-4 (2007), 469-507.
[111] Gibbs, 'Poor Schubert', 37.

Chapter 3b

'The most beautiful song in the world': keeping faith in 'An die Musik' today?

Encore 1: Alice Coote

Applause sounded as mezzo-soprano Alice Coote and pianist Julius Drake concluded a recital that might well have been titled 'Schubert's Greatest Hits': there were highlights of drama in 'Der Zwerg' and 'Der Tod und das Mädchen', of melodic gaiety in 'Seligkeit' and 'An Silvia', of wistfulness and melancholy in 'Ständchen' (D. 957/iv) and 'Auf dem Wasser zu singen', and of repose in 'Litanei' and 'Du bist die Ruh'.[1] As silence fell, Drake introduced their encore by saying that there's only one song that could *possibly* follow that programme, and that the Wigmore audience would *surely* know what it is. Coote interjected to dedicate the encore to Schubert himself, before Drake's right hand settled upon that familiar second-inversion major triad; as the opening quavers sounded, so too swept a collective, contented sigh across the audience. Of course, not everyone present that night would have guessed correctly what was coming – Schubert's song in praise of music – but plenty clearly did, and in this rarefied hall of lieder performance the expectation was certainly there.[2] This is a song so well known and so well loved that, for many, it has come to stand for all that we know and love about Schubert's music. Stefan Zweig held the manuscript as the jewel in the crown of his autograph collection – the song's words aligning well with his lifelong belief in the liberating potential of the arts[3]

[1] The full programme is held in the Wigmore Hall archive, but is no longer available to view through their online portal. Some of the repertoire is listed in Barry Millington, 'Review: A masterclass in the art of lieder singing', *The Evening Standard,* 7 December 2017: https://www.standard.co.uk/culture/alice-coote-and-julius-drake-classical-review-a-masterclass-in-the-art-of-lieder-singing-a3716606.html.

[2] From personal experience of several years' concert-going, 'An die Musik' is one of a small clutch of popular encores – others include 'Im Abendrot' (D. 799), 'Der Abschied' (from D. 957), among others that thematise farewells.

[3] In his autobiography, Zweig recalls the youthful enthusiasm for the arts of his school friends: '"Thou noble art! How oft, when sorrow thrill'd me…" Whenever that immortal song of Schubert resounds, in a sort of plastic version I see us sitting slump-shouldered on our miserable school benches, and then on our way home, with glowing, excited faces, criticizing poems, reciting, passionately forgetting all bonds of time and space, truly "into a better world upborne"'. In *The World of Yesterday,* trans. Benjamin W. Huebsch and Helmut Ripperger (University of Nebraska Press, 1964), 57.

– while the single-page manuscript is now a treasure of the British Library, wheeled out on occasion by curators to bring tears to the eyes of visitors.[4]

In Graham Johnson's words, 'An die Musik' has become 'the composer's very theme song – and few have argued against its use as such', while Alec Robertson has spoken of 'the song above all others which floats into the memory when one stands before Schubert's grave; it is the song a musician would wish to be sung at his own passing; every bar and phrase of it is immortal'.[5] The mention of mortality is telling: Schubert was mortal, musicians are mortal, but this music, somehow, is not. Richard Capell's remarks cited below on the religiosity of 'An die Musik' also speak to the idea that music – and this music in particular – is something bigger than ourselves, something to which we can devote our lives, something we can praise, and something to which we can turn for consolation.

> Schubert was, we can feel, moved to his inmost being in this brief thanksgiving. Brief it could only be, and simple to the last degree, for here Schubert had all to say, the whole of gratitude, the whole of blessing. It was such a moment as when even the golden-tongued have few words, while most men bow and are mute. To pay a tribute of music to music's very self! From Schubert, who drew existence thence as a saint from his deity, this could only be a religious act; and An die Musik is essentially a prayer.[6]

This 'tribute of music to music's very self' is, of course, not Schubert's alone, based as it is on a poem by Franz von Schober.[7] But Schober's experience of music would have owed a lot to Schubert: the two were close friends, shared a house for a long time, and belonged

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[4] 'An die Musik' autograph; Stefan Zweig collection, British Library (Zweig MS 81 A).
[5] Graham Johnson, 'An die Musik, D.547' (programme note for Hyperion, 1994): https://www.hyperion-records.co.uk/tw.asp?w=W2015; Alec Robertson, 'The Songs', in *Schubert: A symposium,* ed. Gerald Abraham (London: Drummond, 1946), cited in Gerald Moore, Preface to *To Music, Adapted for Piano Solo by Gerald Moore* (London: Oxford University Press, 1948).
[6] Richard Capell, *Schubert's Songs* (New York: E.P. Dutton, 1928), 141.
[7] Schober was born one year before Schubert but died sixty years later, and his name often comes up in conterfactual suggestions of 'what might have been' if Schubert had also lived into the 1880s.

to the same artistic circle. Over the years, Schubert set several of his poems as lieder, and Schober provided the libretto for *Alfonso und Estrella*. While some scholars feel that the extent of Schober's influence on Schubert has been overstated, it is clear that he was an important figure in the composer's musical and personal life – he suggested literature for Schubert to read and set, and helped to raise his profile by introducing him to the likes of Johann Michael Vogl.[8] 'An die Musik' thus carries with it a trace of how music figured in the lives of these two men in Vienna in the 1810s and 1820s (the song was written in 1817) – the 'bleak hours' and the 'happier times' might easily conjure an escape into 'Schubertiade' gatherings from the day-to-day political oppression and social deprivation.[9] The collaborative and personal dimension of 'An die Musik' is worth emphasising, as these themes recur in the later performances and arrangements that I will be discussing later on. The song stands apart from Schubert's more 'literary' settings of Goethe, Heine and the like – Susan Youens finds Schober's words to be 'poetically deficient' and 'pure cotton candy in verse'[10] – but this has not stopped it from becoming one of the composer's most celebrated songs.

To Music
Beloved art, in how many a bleak hour,
When I am enmeshed in life's tumultuous round,
Have you kindled my heart to the warmth of love,
And borne me away to a better world!

Often a sigh, escaping from your harp,
A sweet, celestial chord
Has revealed to me a heaven of happier times.
Beloved art, for this I thank you![11]

An die Musik (1817)
Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine bessre Welt entrückt!

Of hat ein Seufzer, deiner Harf entflossen,
Ein süsser, heiliger Akkord von dir
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

[8] See Christopher Gibbs, *The Life of Schubert* (Cambridge: Cambridge University Press, 2000), 16ff. On the influence of Schober on Schubert's lifestyle habits, see, for instance, Maynard Solomon, 'Franz Schubert and the Peacocks of Benvenuto Cellini', *19th-Century Music,* 12/3 (1989), 193-204.
[9] See, for instance, Leon Botstein, 'Realism transformed: Franz Schubert and Vienna', in *The Cambridge Companion to Schubert,* 13-35.
[10] Youens, *Schubert's Late Lieder*, 1; 'Schubert and his poets: issues and conundrums', in *The Cambridge Companion to Schubert,* 101-2.
[11] Franz von Schober, trans. Richard Wigmore, in *Schubert: The Complete Songs,* (London: Gollancz, 1988), 44-5.

Transcriptions and arrangements have long been part of the reception history of 'An die Musik'. The best-known orchestration is perhaps Max Reger's from 1914, while much more recently Isabel Mundry included a pointillistic exploration of the song for orchestra alone in her score for a ballet based on Schubert's life and music, *Und der Himmel so weit* (2016).[12] Less well-known among orchestrations by established composers is Luciano Berio's version for SATB choir and orchestra, to which I will return at the end of this chapter. Berio and Mundry belong to a tradition of European modernist composition that has valorised a critical and analytical relationship with the musical past, and their engagements with Schubert sit within a context of arrangement saturated with the weight of Austro-German musical tradition.[13] The twenty-first-century case studies I examine in this chapter, however, fall outside of this tradition: one is by the Neo-Romantic American composer David Del Tredici, who has taken great pains to separate his work from the high-modernist aesthetics drilled into him in his youth; the other is the Icelandic performance artist Ragnar Kjartansson, whose engagement with Western classical music is one small part of a wide-ranging, cross-disciplinary practice. Both, however, seem clearly to participate in and magnify the sense of an accrued tradition of affection for this song and for Schubert in general; the first section of this sub-chapter will introduce this tradition by way of examining two striking 'encore' moments in the performance history of 'An die Musik'. The versions by Del Tredici and Kjartansson are brimming with Schubertian tropes of repetition and variation: they stand as microcosms of the superabundant presence of Schubert in contemporary musical practice, and speak strongly to the idea of arrangement as an 'act of love' for music. The final section of the chapter offers a more personal reflection on transformations of 'An die Musik' during the first year of the Covid-19 crisis. While writing the Del Tredici and Kjartansson sections in April 2020, it became clear to me that new renditions of the song – including many new transcriptions and arrangements – were being uploaded to the internet by musicians

[12] This was staged by Opera Graz with choreography by Jörg Weinöhl: https://www.oper-graz.com/production-details/und-der-himmel-so-weit.

[13] Mundry was a student of Zender and many of her engagements with the musical past fall within the realm of 'composed interpretation'; typically she has turned to earlier, rather than Romantic music (*Dufay-Bearbeitungen* is perhaps her best-known work). See, for instance, Melanie Wald-Fuhrmann, 'Altneue Musik. Zur Auseinandersetzung Isabel Mundrys mit Dufay, Scandello und Couperin', in *Musik-Konzepte: Isabel Mundry*, ed. Ulrich Tadday (München: Edition Text+Kritik, 2011), 51-72.

of all stripes, all around the world, as a way of communicating hope to their locked-down audiences. While difficult to achieve a critical musicological perspective on the Covid-19 'An die Musik' phenomenon as it unfolded in real time (and continues to unfold at the time this thesis was submitted), it seemed to mark a sufficiently important moment in the cultural history of the song to warrant a lengthy epilogue to this chapter.

In what follows, I will probe the potentialities and limits of hearing (and believing) Schubert's beloved song afresh in the twenty-first century. Along the way, I will consider how both 'An die Musik' and Schubert's music in general have been used both historically and recently as markers of hope and defiance, of achievement and thanks, and of farewell. The history of affection for this song – and belief in its message that music can transport us to a better world – is staggering, even as the restatement of its utopian promise has come to mean quite different things through changing contexts and circumstances. How, we might ask, do twenty-first-century transformations of 'An die Musik' sit alongside the ever-diminishing belief, within recent musicology, in the potential of classical music to be transcendental, emancipatory, 'otherworldly'? The utopian leanings of these terms have long been disparaged by Anglophone musicologists, notably Richard Taruskin, who associates them with cultural elitism (see, notably, the pointedly titled essay collection *The Danger of Music and Other Anti-Utopian Essays*).[14] The Schober-Schubert song has been invoked recently by Julian Johnson in a passage targeted, critically, at such Tarusksinian suspicion:

> The promise of music as transport to a *better* world [...] risks becoming an ideological utopianism (the assertion of a better world that might be taken, implicitly, to condone the injustices of this one). Nothing rings alarm bells in today's musicology more vigorously than the idea of transcendence. Since art is the privilege of the privileged, runs this line of argument, transcendent art is

[14] Richard Taruskin, *The Danger of Music and Other Anti-Utopian Essays* (Berkeley: University of California Press, 2010). See also J.P.E. Harper-Scott's dismantling of Taruskin's essay 'The Musical Mystique', amongst others, in 'A ruthless criticism of everything existing', in *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton* (Cambridge: Cambridge University Press, 2012), Ch. 1, esp. 13-20.

> merely the means by which some can deny the mendacity of the world… and so on.[15]

It is important, however, to note that the widespread push-back against the 'utopian delusions'[16] of cultural tropes surrounding classical music – its 'morality', its 'civility', its 'universalism', its 'exceptionalism', to name a few[17] – has been rooted in disciplinary acknowledgement of the sometimes well-meaning, sometimes nefarious uses to which this music has been put, at the levels of society and the individual, to harmful ends.[18] These issues are extraordinarily fraught and, as William Cheng eloquently explores, co-exist for many musicologists with strong affection for classical repertoire. Of course, as evidenced by the work of J.P.E. Harper-Scott, Johnson, and others, the Taruskinian position does not speak for musicology as a whole, and other recent strands of the discipline implicate issues of music and utopianism in different ways.[19] For instance, some scholars, especially within studies of twentieth-century music and aesthetics, are paying increasing attention to the thought of Ernst Bloch is providing means to explore productive and political notions of musical utopianism.[20] However, perhaps unsurprisingly, there is little discernible overlap between these various musicological trends and the repertoire at hand in this chapter. Indeed, while potential critiques of the Schubert-Schober message are engaged with on a musical level, the reimaginings of 'An die Musik' I visit here overwhelmingly affirm it. For this reason, I will not engage in detail with musicological critiques of musical utopianism, but rather will draw upon a handful of prominent twentieth-century antecedents from performance history and literature.

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[15] Julian Johnson, 'Music Language Dwelling', in *Theology, Music & Modernity: Struggles for Freedom,* ed. Jeremy Begbie, Daniel K. L. Chua, Markus Rathey (Oxford University Press, 2021), 295-316: 299.
[16] Taruskin, 'The Musical Mystique', in *The Danger of Music*, Ch. 37.
[17] These are all addressed by William Cheng in *Loving Music Till It Hurts* (Oxford University Press, 2019).
[18] Examples from Cheng's wide-ranging study include the now-infamous *Musicology Now* post by Pierpaolo Polzonetti on teaching *Don Giovanni* in an Indiana prison.
[19] Harper-Scott, 'A ruthless criticism of everything existing'; Johnson, *Who Needs Classical Music? Cultural choice and musical value* (New York: Oxford University Press, 2002).
[20] For instance, John Deathridge and Michael Gallope, et al., 'Colloquy: Ernst Bloch's Musical Thought', *Journal of the American Musicological Society,* 70/3 (2017), 819-855; Benjamin M. Korstvedt, *Listening for utopia in Ernst Bloch's musical philosophy* (New York: Cambridge University Press, 2010).

Visiting two further encore performances of 'An die Musik' – both significant music-historical events in their own right – will provide further counterpoint for my discussion of the twenty-first century reimaginings.

Encore 2: Gerald Moore

'An die Musik' has been transcribed several times for solo piano, including simplified versions for beginners, which speaks to the reach of the song beyond professional and 'highbrow' contexts. Perhaps the (historically) most widely distributed version is a solo transcription dating from the 1940s by one of the most renowned collaborative pianists of all: Gerald Moore. In terms of its arrangement, Moore's version is simple: the vocal line is added wholesale into the right hand, while the majority of the original piano part fits around it. Performance directions note that the vocal line – typeset slightly larger – should be emphasised throughout; the only real liberty Moore takes as arranger is to add an octave doubling to the second strophe. Moore's transcription became widely known as it served as the signature tune for the BBC's long-running weekly show 'Music Magazine', which aired from 1944-1973 on the Home Service, Network Three, and finally Radio 3; it is likely that during these years, this particular, wordless version of 'An die Musik' was broadcast more frequently than any single voice-piano recording. It figured early in the life of Graham Johnson, another renowned collaborative pianist, who remembers being 'enchanted' hearing it regularly on the radio while growing up with limited access to Western classical music in (then) Southern Rhodesia.[21] Half a century later, and perhaps with rose-tinted ink, Johnson wrote that it was 'as if Schubert and one of his great interpreters were calling for my attention, tapping gently on the windowpane, without my being able to recognise either of them, much less guess how huge their importance would be later in my life'.[22] Moore's preface to the score of his transcription ends 'I hope that in this form it will make some new friends', and it clearly did, the

[21] Graham Johnson, interviewed in John C. Tibbetts, Michel Saffle, and William A. Everett, eds., *Performing Music History: Musicians Speak First-Hand about Music History and Performance* (Palgrave MacMillan, 2018), 232-3.
[22] Cited in Matthew Gurewitsch, 'A Shakespearean Songbook', *Wall Street Journal,* 14 Dec 2014: https://www.wsj.com/articles/book-review-franz-schubert-the-complete-songs-by-graham-johnson-1418423518.

lovingly-integrated voice part seemingly losing little in the absence of Schober's poetry – and perhaps even paradoxically bolstering the poem's message in its nonverbal, solely musical expression.[23]

It was perhaps an obvious choice for Moore's encore at his Farewell Recital in 1967, for which he was joined on the Royal Festival Hall stage by Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf, and Victoria de los Ángeles – all of whom had recorded the song with Moore during their careers. At first, a solo encore may seem a curious gesture with which to conclude a lifelong career of collaborative pianism, but perhaps the version's self-sufficiency endowed the encore with yet more poignancy – rather than having to choose a single singer, he could be joined onstage by the memories of decades' worth of performances and recordings. He announced his encore as follows, directed both to the distinguished trio of singers and to his audience: 'I would like to say goodbye, and express my thanks to you, in this way…'. He did not name the song, nor had it been performed earlier in the recital. There must have been the same assumption of collective familiarity, understanding, and belief that I experienced sixty years later when Alice Coote announced her aforementioned encore.

Encore 3: Lotte Lehmann

Lotte Lehmann's farewell recital took place at New York's Town Hall on 16th February, 1951, with pianist Paul Ulanowsky. It had not previously been announced to the public that this concert would be her last, although the grapevine rustled in anticipation of 'some sort of announcement'.[24] According to critic Louis Biancolli, there were 'cries of protest' – 'No! No! No!' – when Lehmann broke the news before the interval, and the mood grew sadder as the Schubert-filled second half progressed.[25] In a six-minute speech, thanks were issued by the singer to Ulanowsky, to various mentors and assistants, and to the public, who she described as 'the wings on which I soared' on 'a flight into beauty and another world'.[26] The performance of the encore, 'An die Musik', is the stuff

[23] Moore, *To Music* (Oxford University Press, 1948).
[24] Louis Biancolli, 'Lotte Sings Adieu, Audience Weeps', *New York World-Telegram and Sun,* 17 Feb 1951, 1.
[25] Biancolli, 'Lotte Sings Adieu'.
[26] The speech is included in the recording of the concert.

of legend befitting a singer possessing such celebrity status as Lehmann: she became so emotional that she was unable to sing the final line, her voice breaking on the last 'du holde Ku–' and leaving Ulanowsky to end the song alone. Biancolli recalled that 'many in the audience whimpered and sobbed as the singer hid her face for the last bars of the song'.[27] A photograph captured of Lehmann in this moment was circulated widely in the media (including as part of a feature in the March 1951 edition of *Life* magazine),[28] alongside reviews which emphasised the 'tragic' – rather than celebratory – public mood upon the singer's retirement.[29]

Lehmann's performance is used as a poignant ending for Laura Tunbridge's recent monograph *Singing in the Age of Anxiety*: her final chapter is titled 'Saving Music', and the final subheading is 'An die Musik'. Tunbridge suggests that the farewell recording might be considered 'a paean to the power of music in postwar American concert life, symbolising the repertoire's canonization'.[30] The flourishing of German-language art song in Anglophone spheres after the world wars meant that the art form had survived its dwindling prospects in the interwar period; the end of Lehmann's forty-year career must have represented to dedicated audiences both the sadness at the loss of a star voice and the hope of a future less fraught. Tunbridge concludes:

> It may not be the better world hoped for in Schubert's 'An die Musik', but the civilization many interwar commentators had feared would be destroyed completely, of which lieder became a symbol, had found, for now at least, what seemed to be a safe harbor.[31]

While Lehmann's encore performance, Tunbridge suggests, stands for much more than her own personal farewell to music, her voice and Schubert's song have been used elsewhere as a symbol of highly personal faith in the power of music. Lehmann's voice

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[27] Biancolli, 'Lotte Sings Adieu'.
[28] *Life,* 5 March 1951, 72. Laura Tunbridge has suggested the concert was carefully 'stage-managed' for such purposes. See *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (University of Chicago Press, 2018), 166-7.
[29] Biancolli, 'Lotte Sings Adieu'.
[30] *Singing in the Age of Anxiety,* 166.
[31] *Singing in the Age of Anxiety,* 168.

appears in Ursula Le Guin's short story 'An die Musik', written in 1961 and set in 1938, close to the onset of war in the fictional central-European state of Orsinia.[32] It is a complex tale that questions the value of art in times of political and personal crisis, ultimately affirming the idea that music holds a utopian promise worth striving for. Le Guin's protagonist Ladislas Gaye is a would-be composer who works long hours in a ball-bearings factory, struggling to make ends meet to support a dependent family. Gaye meets a visiting impresario, Otto Egorin, who recognises his talent but offers only blunt pessimism towards Gaye's prospects as a composer and towards the value of music while 'Europe is crawling with armies like a corpse with maggots'. He states: 'Music is no good, no use, Gaye. Not any more [...] it won't save us'.[33] The tale ends with Gaye sitting at the kitchen table, trying to compose while family quarrels escalate around him and the radio announces that Hitler is meeting Chamberlain in Munich. The passage goes:

> The total impossibility of writing was a choking weight in him, like a big chunk of rock in his chest. Nothing would ever change, he thought, and in the next moment he felt a relaxation within him, lightness, openness, and certainty, utter certainty. He thought it was his own song, then, raising his head, understood that he was actually hearing the tune. He did not have to write it. It had been written long ago, no one need suffer for it any more. Lehmann was singing it,
>
> Du holde Kunst, ich danke dir. (144)

There was never hope, for Gaye, that music could prevent, solve, or do anything to mitigate the horrors of advancing war; on a political (and public) level, music fails. Yet in hearing 'An die Musik' on the radio, Gaye can see past his own circumstance, and find

[32] The story originally appeared in *The Western Humanities Review,* 15/3 (1961), and was later included in the collection *Orsinian Tales* (Harper & Row, 1976).
[33] 'You know, there's one other thing. This is not a good world for music, either. This world now, in 1938. You're not the only man who wonders, what's the good? Who needs music, who wants it? Who indeed, when Europe is crawling with armies like a corpse with maggots, when Russia uses symphonies to glorify the latest boiler-factory in the Urals, when the function of music has been all summed up in Putzi playing the piano to soothe the Leader's nerves. [...] Music is no good, no use, Gaye. Not any more. Write your songs, write your Mass, it does no harm. I shall go on arranging concerts, it does no harm. But it won't save us...' (140).

solace in the fact that music is out there, that it exists; in that moment, it was enough.[34] It is, essentially, an epiphany – one that Le Guin imbues elsewhere in the story with religious undertones that echo Schober's words in 'An die Musik', and one that I suggest recurs in later adaptations of the song made within contexts of acute human suffering. Le Guin uses 'An die Musik' as a cipher for 'music', whereas Moore and Lehmann seem to draw upon both this universalised connotation, and the song's specific significance within their performing careers.

Del Tredici: Ode to Music

While many composers' oeuvres are periodised by musicologists into 'early', 'middle', and 'late', Del Tredici appears to have styled himself the categories of 'early', 'Alice', and 'gay'.[35] His early works were in keeping with the high-modernist aesthetics drilled into him as a student at Princeton – like Robin Holloway in the UK, he has spoken of feeling restricted and uncomfortable in the nonpermissive climates of mid-century new music. The years 1968-1995 were dominated by Del Tredici's professed obsession with Lewis Carroll's Alice works, in which he found a 'nurturing and seemingly inexhaustible musical universe'.[36] There are a dozen substantial Alice-based pieces, many of which last well over an hour;[37] their collective aesthetic has been described by Taruskin as of one of 'excess – glut, overindulgence, binging on voluptuous sonority and honeyed harmony'.[38] During this period, the full force of Del Tredici's delight in tonality was unleashed, and his status as

[34] The ending reads: 'What good is music? None, Gaye thought, and that is the point. To the world and its states and armies and factories and Leaders, music says, "You are irrelevant"; and, arrogant and gentle as a god, to the suffering man it says only, "Listen". For being saved is not the point. Music saves nothing. Merciful, uncaring, it denies and breaks down all the shelters, the houses men build for themselves, that they may see the sky'. (144)
[35] A dropdown menu on his website's homepage lists 'Alice works' and 'Gay works': https://www.daviddeltredici.com/.
[36] Frank J. Oteri, 'The Alice Pieces of David Del Tredici', essay for Del Tredici's website (undated): http://www.daviddeltredici.com/alice/.
[37] The main Alice works are: *Pop-pourri* (1968); *Vintage Alice* (1972); *Final Alice* (1974-5); *An Alice Symphony* (1969/76); *Adventures Underground* (1971/77); *Child Alice* (1977-81); *Haddocks' Eyes* (1985); *Dum Dee Tweedle* (1990); *Heavy Metal Alice* (1994); *Cabbages and Kings* (1996). Del Tredici has published ten arrangements of the 'Acrostic Song' for various ensembles.
[38] Richard Taruskin, *The Oxford History of Western Music: Music in the Late Twentieth Century* (Oxford University Press, 2009), 444.

a leading figure of the new 'neo-Romanticism' was confirmed with the acclaimed reception of *Final Alice* in 1975 – an enormous set of variations for amplified soprano and large orchestra on a simple quasi-Victorian tune.

Long a proud purveyor of musical high camp, in the mid-1990s Del Tredici left Alice behind and embarked upon a series of what he calls 'gay works': 'it has been my mission in the last few years to create a body of musical compositions that unambiguously celebrate the gay experience – happy, sad, horrible, or bizarre'.[39] In the late 90s these included songs on the murder of Matthew Shepard and in memory of the composer's many friends lost to AIDS; since then he has continued to respond to events that affect the gay community, defiantly entwining and foregrounding the personal and the political in his music.[40] Of these 'gay works', two make prominent use of Schubert's music, and warrant discussion before turning to 'An die Musik'; after all, for many, to speak of 'An die Musik' is to speak of Schubert in general. Given the scarcity of works based on pre-existing music within Del Tredici's oeuvre (aside from several that deploy wide-reaching quotations and allusions), the repeated appearance of Schubert is striking. That they were written in and after the 1990s means they can be located within a musicological and public impression of Schubert that was, from the late 1980s well into the new millennium, marked by heated debates concerning his possible homosexuality (and, given the extensive coverage of these debates in *The New York Times*, it seems unlikely that they would have passed by the NYC-based Del Tredici).[41] Schubert appeared first in Del Tredici's voice-piano setting of Marilyn Kallet's poem 'Trout', which he re-titled 'Die Forelle' and fills with melodic gestures from Schubert's eponymous song. Unlike the veiled sexual allegory in the Schubert/Schubart,[42] here we have Del Tredici at his most X-rated. The song is second in a set of six called *My Favourite Penis Poems*, which he wrote 'to celebrate sex – raw, rough, and risquè: these are not songs of love, longing, or languorous lassitude; such emotions are already well documented in the art-song

[39] Del Tredici, programme note for *Bullycide*: http://www.daviddeltredici.com/works/bullycide/.
[40] See 'Gay Works' list: https://www.daviddeltredici.com/gay-works/.
[41] For example, Edward Rothstein, 'Critic's Notebook: Was Schubert Gay? If So, So What? Debate Turns Testy', *New York Times*, 04 Feb 1992.
[42] See Lawrence Kramer, 'Mermaid fancies: Schubert's trout and the wish to be woman', in *Franz Schubert: subjectivity, sexuality, song* (Cambridge: Cambridge University Press, 1998), 75-92.

literature'.[43] Schubert is harnessed here for the cause of queer celebration and pride – topics that remain relatively scarce within contemporary classical music broadly conceived.

A decade later, Del Tredici turned again to Schubert's trout, this time for use in an equally personal, but much darker work. In this case, the 'Trout' quintet acted as a structural model for a piano sextet written in memory of five teenagers who died by suicide following homophobic bullying in September 2010 – this was the spate of suicides that prompted the founding of the 'It Gets Better' movement and inspired several other musical tributes.[44] Del Tredici recalled that, upon hearing about the deaths, 'an arrow seemed to pierce my own heart and I was flooded with painful memories'.[45] Starkly titled *Bullycide* and lasting 35 minutes, the quintet is divided into nine continuous sections, each given a programmatic title like 'Strangled Voices: Lament and Rage' and 'Dreams for the 5'. The programme becomes increasingly pessimistic as it progresses, up until the 'Postscript', where Schubert makes an unexpected and seemingly incongruous appearance. Del Tredici quotes and develops an extended passage from the 'Trout' variations, and explains it thus: 'why end with a humorous, smiling gesture after all the *Sturm und Drang*? It is my way of saying that – against all odds, absurdly – life *does* go on!'[46] Here Schubert is a glimmer of hope, a light at the end of an impossibly bleak tunnel; it is a change of direction so stark that it brings to my mind the opposition of hopeful 'futurity' with the self-destructive 'death drive' instinct of contemporaneous queer theory.[47] We might even read Del Tredici's use of Schubert in *Bullycide* along the lines of

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[43] Del Tredici, programme note for *My Favourite Penis Poems* (1998/2002), access online 2019: http://www.daviddeltredici.com/works/my-favorite-penis-poems/. For Marilyn Kallet's 'Trout (German Phone Sex)', see *Circe, After Hours: Poems* (Kansas City: University of Missouri Press, 2005), 18-19. The spelling of 'risquè' rather than 'risqué' appears to be intentional.

[44] See https://itgetsbetter.org/about/. Punk rock band Rise Against released a single 'Make It Stop (September's Children)', which, as in Del Tredici's *Bullycide*, includes a ritualised naming of the victims. As Del Tredici's programme note speaks of Tyler Clementi's 'desperate response to the relentless bullying of schoolmates', it should be noted that this summation is simplistic for a complex case: see Ian Parker, 'The Story of a Suicide: two college roomates, a webcam, and a tragedy', *The New Yorker,* 6 Feb 2012: https://www.newyorker.com/magazine/2012/02/06/the-story-of-a-suicide.

[45] Del Tredici, programme note for *Bullycide*.

[46] Del Tredici, programme note for *Bullycide*.

[47] A good overview of these paradigms can be found in Drew Daniel, 'Review: Trading Futures: Queer Theory's Anti-Anti-Relational Turn', *Criticism,* 52/2 (2010), 325-30.

José Esteban Muñoz's forging of a radical, positive queer futurity through Bloch-inspired analyses of queer art.[48] Muñoz locates moments of hope in queer art and literature of the past century, and from these extrapolates a future – or imagined future – in which the utopian promise of these moments comes – or may yet come – to fruition. Del Tredici's Schubert, like his whole body of 'gay works', is boldly personal and political. Whether or not Del Tredici does himself, we can perhaps identify a kindred spirit for him in Schubert's repetition-filled 'heavenly lengths' and keen propensity for variation – qualities which, among others, were included in the New Musicology's identification of a queer sensibility in his music.[49]

I will turn now to Del Tredici's 'grand piano fantasy' on 'An die Musik' – a piece that lovingly reworks Schubert's song, and in so doing foregrounds the importance of musical community. Del Tredici first arranged the song for the Dorian Wind Quintet in 2012, the result of a 'burst of friendship' after their performance of a quintet they had commissioned from him; he describes 'An die Musik' as 'a little miracle in two verses which is often the last song sung on the last recital of a distinguished lieder singer's concluding career'.[50] While this point is not elaborated, it is clear that the song's history as an encore – and the notes of affection, gratitude, and farewell that come with that history – is present behind the scenes of Del Tredici's reimagining. The 2015 *Ode to Music* was elaborated from the quintet transcription at the suggestion of his friend, the pianist Marc Peloquin, who felt it ripe for reworking in the manner in which Del Tredici had 'transmuted [his] chaste *Acrostic Song* into a gleaming, grandiose *Virtuoso Alice*' back in 1978.[51] It is thus an arrangement twice-removed from Schubert's original: as music about music about music about music, it brims with an ontological excess that matches the musical extravagance of the fantasy. Peloquin gave the premiere at a private performance in the summer of 2015, in Del Tredici's studio with a select audience of friends. An

[48] José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009).
[49] For instance, Susan McClary, 'Constructions of Subjectivity in Schubert's Music', in *Queering the Pitch* (New York: Routledge, 1994), 205-234, and Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (University of California Press, 2001).
[50] Del Tredici, composer's note for *Ode to Music* (2015): http://www.daviddeltredici.com/works/to-music/
[51] Del Tredici, composer's note for *Ode to Music*.

amateur video recording taken at the soiree shows that all these friends are male, evoking a situational affinity between this scene and the Schubertiade context in which 'An die Musik' was conceived two centuries earlier.[52] For Del Tredici and many besides, the personal friendships and relationships that are initiated and sustained through making music are just as worthy of documentation and celebration as are the notes on the page – which, especially in the mind of his highly personal previous uses of Schubert – may be read into his fantasy on 'An die Musik'.

The fantasy, which lasts approximately twelve minutes, harks back to the spirit of elaborate nineteenth-century piano transcriptions of lieder – most prominently, those of Liszt.[53] Ivan Raykoff has demonstrated that written accounts of this genre, by the late nineteenth century, were replete with notions of transgression, of immorality, of promiscuity, and of superficial excess (he quotes Arthur Schnabel: 'to play these transcriptions is an offense against Schubert').[54] These terms are also long-entrenched tropes of homophobic discourse, and Raykoff weaves a compelling argument that links the transgressions of transcription with that of queer sexuality, a link which has since been taken up elsewhere – for instance in relation to Michael Finnissy's extensive transcription corpus.[55] A prominent musical example is Finnissy's Tchaikovsky-based stage work *Shameful Vice* (1995), which Jonathan Cross has described as a 'rare indulgence in high camp' that 'might almost be subtitled "Tchaikovsky transcriptions"': here, amidst a score filled with quotations, paraphrases, and transcriptions, Finnissy's libretto has the character of the composer sing of his own 'moral transgression' as 'a filthy

[52] 'Pianist Marc Peloquin Plays "Ode to Music", video posted to David Del Tredici's YouTube channel: https://www.youtube.com/watch?v=NBPzykbP628.

[53] On Liszt's Schubert transcriptions, see Jonathan Kregor, *Liszt as Transcriber,* Ch. 3, 'Compositional Fantasies'.

[54] Schnabel, 1928, cited in Raykoff, 'Transcription, Transgression, and the (Pro)Creative Urge', in *Queer Episodes in Music and Modern Identity,* ed. Lloyd Whitesell and Sophie Fuller (Urbana: University of Illinois Press, 2002), 150-176: 152. George K. Haggett has more recently explored the queer use of transcription in film: 'Call Me By Your Name and I'll Call You By Mine: The Queer Art of Transcription', conference paper presented at *Rethinking Musical Transcription and Arrangement,* May 2018, available on Haggett's blog: http://georgekhaggett.blogspot.com/2018/05/call-me-by-your-name-and-ill-call-you.html.

[55] For instance, Zubin Kanga, '50 Things: Michael Finnissy's "Gershwin Arrangements"', post on British Music Collection website, undated: https://britishmusiccollection.org.uk/article/50-things-michael-finnissys-gershwin-arrangements.

old fairy'.[56] The piano paraphrase, writes Raykoff, 'elicits pleasure in its humor, irony, and camp potential' and 'exercises spirituality in its transcendence over mundane literalness'.[57] *Ode to Music* certainly has 'camp potential'. Its most striking features are of excess, especially in the superabundance of the opening 'Du holde Kunst' motif in the musical surface: the form, punctuated with reprises of this motif, seems ultimately to be generated from this rising perfect fourth and falling minor sixth. After a ponderous opening, in which the opening four-note motif is repeated and embellished, a lightly ornamented statement is given of the full first stanza of the song – the melody begins in the left hand, then shifts an octave higher, then up another octave, while the accompanimental quavers of Schubert's original are split across the piano. From here, the fantasy quickly becomes more intricate, with fugato passages and variations, widespread chromaticism, and grandiose pianistic gestures. At several points, the extensive development of small melodic kernels overpowers the surface and loses the aural link to Schubert's song; when familiar lines re-emerge, they do so with a power, or delicacy, or grace that attracts the ear's recognition and full attention.

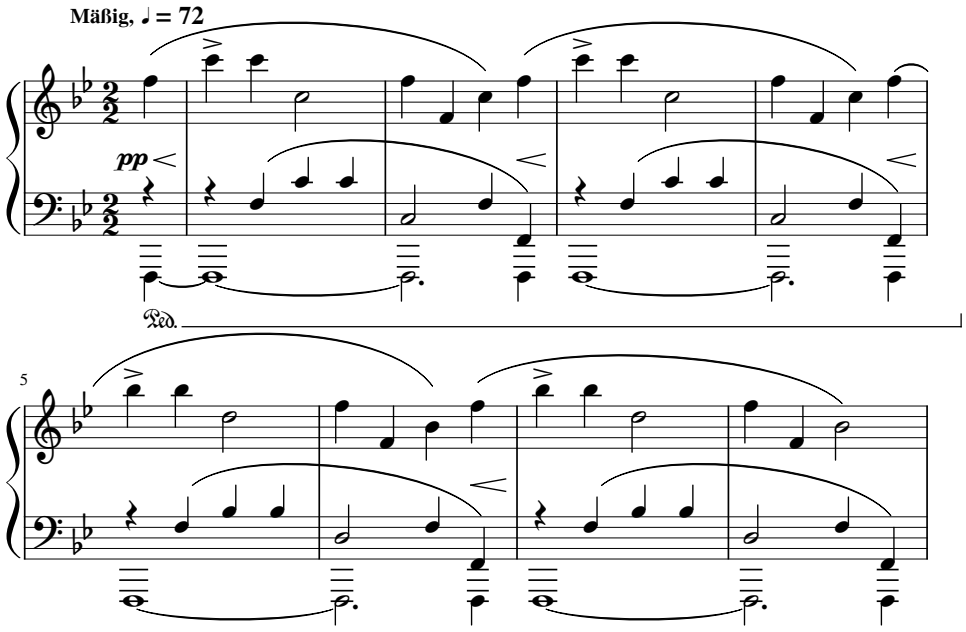

Figure 3.16 : Opening of Del Tredici, *Ode to Music*.

[56] See Cross, 'Vive la différence', *The Musical Times,* 137/1837 (1996), 7-13: 12-13.
[57] Raykoff, 'Transcription, Transgression, and the (Pro)Creative Urge', 166-167.

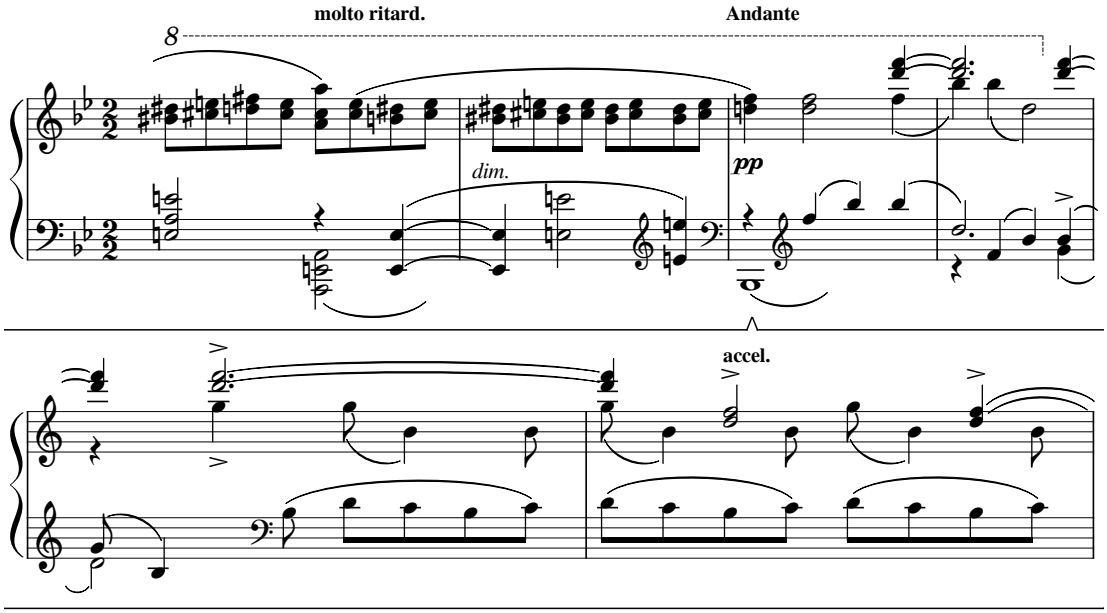

Figure 3.17: *Ode to Music*, bb. 103-8: quiet reprise of 'Du holde Kunst' motif in b. 105.

It seems reasonable to assume that an average listener of *Ode to Music* (somewhat niche within the classical repertoire) will be familiar with the music and the words of the immensely popular 'An die Musik'. As with Moore's transcription, it might be argued that the potency of the words' message is amplified by its solely-musical transformation, while the fragmenting of Schubert's music into small motifs, and their subjection to extensive repetition, might prompt a listener to question what the implications of Del Tredici's fantastical reimagining are for the song's utopian message. One answer might be that the adaptation calls into question the transcendental promise of music before ultimately renewing faith in it: the atomisation of the melody heard at the beginning decreases gradually as the fantasy progresses, and signifiers of musical unity coalesce in the latter half. Notably, extended dominant pedal points accrue towards the end, as do apotheotic statements of the full melody in the home key of B-flat major. Such an analysis would certainly tie in to the 'light at the end of the tunnel' paradigm invoked in the composer's use of Schubert in *Bullycide*. Another answer could be that Del Tredici simply prolongs Schubert's 'ode to music', keeping it alive for twelve minutes rather than three – and perhaps suggesting that its 'better world' exists for as long as the music lasts. The fantasy is personal and effusive, and it puts delight in music and music-making into

action: its embellishments, variations, and repetitions were composed for and performed by friends. Awareness of the reception histories of Schubert and of piano transcriptions, and awareness of Del Tredici's earlier explicitly 'gay' uses of Schubert, encourage a similarly queer understanding of the aesthetics of excess that permeate his *Ode to Music*.

Ragnar Kjartansson: An die Musik

Unlike Del Tredici's instrumental reimagining, Ragnar Kjartansson's multi-hour performance art installation *An die Musik* foregrounds the superabundance of voice: several voice-piano duos repeat the song, asynchronously and continually, for the duration of the installation. While Del Tredici's repurposing of musical Romanticism was, in part, a pointed rebuttal of the high-modernist aesthetics expected of his generation, Kjartansson's situation is somewhat different. An acclaimed Icelandic performance artist, he does not adhere to traditional definitions of a 'composer', and he has always used music as just one of many tools in his artistic box. This second case study thus visits a very different context in which 'An die Musik' appears in abundance. Following a short introduction to Kjartansson's work more broadly, I will consider the ways in which Schubert's song might be heard and felt by the performers and audience who experience this multi-hour feat of endurance.

Ragnar Kjartansson was born in Reykjavík in 1976, to parents successful in theatre (an actress and a playwright-director).[58] Long renowned in his home country, he rose to international prominence when selected to represent Iceland at the Venice Biennale in 2009. His installation for the Biennale, titled *The End,* offers a representative example of his modus operandi: each day over the six-month duration of the exhibition, he painted fellow artist Páll Haukur Björnsson against the backdrop of the Grand Canal, his model smoking, drinking, and wearing only a bathing suit. The accrual of 144 resulting paintings, littering his on-site studio, joined the daily spectacle of artistic endurance – of

[58] See the profile of the artist by Calvin Tomkins: 'Play it Again: How Ragnar Kjartansson turns Repetition into Art', *The New Yorker,* 11 Apr 2016: https://www.newyorker.com/magazine/2016/04/11/ragnar-kjartansson-on-repeat. A delineated profile and c.v. can be found on the website of his gallery Luhring Augustine. See 'Ragnar Kjartansson: bio': https://www.luhringaugustine.com/artists/ragnar-kjartansson/bio.

Kjartansson going about his painting – to form a typically multi-modal installation.[59] Over the years, Kjartansson has set up similar durational installations involving film, musical and theatrical performance, and sculpture. His practice draws upon creational quirks, background labour, rehearsal scenes, and historical and critical writing about these different art forms; the use of extreme repetition in most of his installations aims to challenge conventional ways of consuming (and creating) art. A major preoccupation of his practice is Romanticism – he continually utilises tropes of the artistic sublime, of the suffering artist, of wandering and of Weltschmerz. Another theme is pretence: in his words, 'the friction between pretending and doing; pretence and reality at the same time. It's a constant struggle between truth and lies, between tongue-in-cheek and deadly serious'.[60] While this stance may seem typical for a postmodernist performance artist, Kjartansson's work is fuelled by his own profound love for and sense of affinity with the Romanticism that it deconstructs – this tension lies at the heart of his engagements with music in particular.

Perhaps best known of Kjartansson's musical works is *A Lot of Sorrow* (2013), for which he convinced the U.S. rock band The National to perform their song 'Sorrow' on loop for six hours. He'd chosen 'Sorrow' for two main reasons: because the song 'has this circular repetition within itself, it's like a song that can go on forever', and because the song 'wallows' in the 'melodrama' of sorrow – Kjartansson revels in finding sadness in humour, silliness in sadness.[61] The National performed *A Lot of Sorrow* 108 times, from noon to 6pm at New York's Museum of Modern Art on 5th May 2013, and the video recording of the event has since been shown around the world. Along similar lines, *Bliss* (2011) involved eleven opera singers and a fifteen-piece chamber orchestra repeating the finale of *The Marriage of Figaro* ('Contessa, perdono') fully and elaborately staged, for

[59] The 144 paintings have since been shown in exhibitions. See Roberta Smith, 'Ragnar Kjartansson, *The End* – Venice', *New York Times,* 30 July 2010: https://www.nytimes.com/2010/07/30/arts/design/30galleries-001.html.
[60] Justin Hopper, 'The Ragnar Kjartansson Experience', *Carnegie Museums Magazine*, Summer 2011: https://carnegiemuseums.org/magazine-archive/2011/summer/feature-262.html.
[61] Ben Luke, 'The National's "Sweetest Song": How Ragnar Kjartansson Convinced the US Rock Band to Play a Song Repeatedly for Six Hours', *The Art Newspaper,* 11 Oct 2018: https://www.theartnewspaper.com/news/the-national-s-sweetest-song-how-ragnar-kjartansson-convinced-the-us-rock-band-to-play-a-song-repeatedly-for-six-hours.

twelve hours.[62] A review noted that the audience, who were free to come and go as they pleased, were 'cheering in the aisles, crying in their seats, struck dumb and lifted high'.[63] With *Bliss*, Kjartansson plays more directly with ideas of great art and beauty: he transforms the sublime into the ridiculous by repeating it ad absurdum – and, many feel, a new sublime is reached in the process. Before *An die Musik,* Kjartansson had turned to lieder just once, in *The Schumann Machine* (2008). Based in a makeshift salon in the courtyard of a stately building in Rovereto, Italy, a smartly dressed Kjartansson (singing) and pianist Davíd Thór Jónsson repeated *Dichterliebe* for hours on end, every day for two weeks. Here, they flitted freely between states of performance and rehearsal, enjoyed truffles and beverages at regular intervals, and sometimes repeated particular songs in a little loop before moving on.[64] As Philip Auslander put it, '*The Schumann Machine* is a performance that appears to be a rehearsal for a performance that never takes place'.[65] The ritualisation of lieder performance in the twentieth century, here embodied by the suit-clad duo in their upright postures, performing one of the most revered cycles, is at once exaggerated and lampooned, while their relaxed state of semi-rehearsal and camaraderie – performing for pleasure, rife with 'mistakes' – seem to evoke a broader nostalgia for the salon cultures of the nineteenth century.

'An die Musik' was clearly on Kjartansson's mind in 2012. As well as *An die Musik,* which was written for the June reopening of the Migros Museum der Gegenwartskunst in Zurich, he created a separate work titled *Du holde Kunst* for the North Miami Museum of Contemporary Art in May. The latter involved Kjartansson singing 'An die Musik' slowly and repeatedly, backed by an ensemble of piano, brass quartet, harp, timpani, crash cymbal and 'showgirls with big feather fans'.[66] The few photos available that

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[62] See 'Ragnar Kjartansson's *Bliss* at the National Theatre of Iceland', on Luhring Augustine website: https://www.luhringaugustine.com/news/ragnar-kjartanssons-bliss-at-the-national-theatre-of-iceland.

[63] Jerry Saltz, 'Play it Again, Ragnar', *Artnet*, 30 Nov 2011: http://www.artnet.com/magazineus/features/saltz/ragnar-kjartansson-performa11.asp.

[64] See Alise Tīfentāle, trans. Laura Zandersone, 'The Joyful Dance Macabre of Ragnar Kjartansson', *Studija,* 65 (2009), unpaginated: http://studija.lv/en/?parent=568.

[65] Philip Auslander, 'Repetition and Theatricality in Ragnar Kjartansson's Performance Art', in Heike Munder et al., eds., *To Music / An die Musik* (Zurich: Migros Museum, 2015), 19.

[66] No information is given on how long the performance(s) lasted, or who made the arrangement. For basic information, see Valeria Nahmad, 'European Artist Ragnar Kjartansson Arrives at MoCA', *Knight Foundation*, 15 May 2012: https://knightfoundation.org/articles/european-artist-ragnar-kjartansson-arrives-at-moca/.

document *Du holde Kunst* paint a glitzy picture involving bright pink back-lighting, confetti, and beautiful women in their underwear – hardly standard lieder fare – and Kjartansson made a commemorative drawing of the occasion that captures something of the extravagant spectacle (both shown below).

Figure 3.18: Photograph by John Parra from performance of *Du holde Kunst*, accessed online.

Figure 3.19: Kjartansson, *Du holde Kunst,* 2012, archival pigment on paper (edition of 100). Image sourced online.

The initial impetus for *An die Musik* was Kjartansson's own love of Schubert's music. In an interview he stated: 'I've always been a music nut. I always believed in the Schubert song *Du holde Kunst* – the priceless art. Music is the ultimate. I cannot breathe without music'.[67] A video introduction given for the first performance of *An die Musik* in 2012 begins with him singing the song; he then extols the joy of Schubert's music and the virtue of Schober's words: 'art is holy, priceless, divine [...] it basically saves you from suicide, that's what the lyrics say'.[68] Kjartansson reinforces the idea of art as 'priceless', noting that his use of 'An die Musik' comes at a time when so much of the art world is

[67] Quoted in Sabine Mirlesse, 'Interview: Ragnar Kjartansson', *Bomb Magazine*, July 2013: https://bombmagazine.org/articles/ragnar-kjartansson/.
[68] 'Ragnar Kjartansson: An die Musik', dir. John-Paul Pryor & Craig Thomas (2012): https://vimeo.com/43988296.

focused on commerce and trade rather than experience and enjoyment.[69] Each performance of *An die Musik* will be wildly different to any other. At the first performance, at the Migros Museum, there were eight duos split between three rooms across two floors – a decision made in order to create a particular spatial effect in which 'downstairs, the song [...] may still be heard as a nuanced piece of music; on the second floor, by contrast, where five pianos and singers perform at the same time, it condenses into cacophony'.[70] Attendees could wander freely up and down the stairs and in and out of rooms, acutely aware of the effect the architecture was having on their sonic experience. The performance that opened the London Contemporary Music Festival (hereafter LCMF) in December 2017, meanwhile, situated five duos around the floor of a cavernous basement studio, deep below the University of Westminster's Baker Street campus; the audience could also wander freely, including up to a balcony area, but all the musicians remained in sight and earshot throughout.[71] Video excerpts available from performances of *An die Musik* fall far short of evoking the live experience of the event; as such, I will present my own recollections of attending the LCMF performance, based on notes taken during and straight after the performance.[72]

The seven hours of *An die Musik* presented hundreds, if not over a thousand new interpretations of the song, and fleeting, improvised arrangements and reimaginings were among them. As performers asserted their agency in the face of overarching aleatory, two duos enacted a close and careful canon on the half-bar, while one pair coincided a new beginning with another's strophic reprise. Other times, invention was enforced, as singers and pianists were compelled to continue when their partner went for short comfort breaks. When uncoupled, some singers gravitated towards another pair to

[69] The premiere took place in Zurich at the same time as Art Basel – one of the world's major selling shows – which puts into relief Kjartansson's refusal to produce commercially attractive artwork.
[70] Heike Munder, 'Ragnar Kjartansson and the Principle of Nostalgic-Romantic Spatial Music', in Munder et al, *Ragnar Kjartansson: To Music / An die Musik* (Zurich: Migros Museum, 2015), 6.
[71] Information about the 2017 festival can be found archived on the LCMF website: https://cargocollective.com/lcmf2017/.
[72] I accept that this first-person account breaks the general methodology used in this thesis; I believe flexibility in tone and approach here is warranted because this is one of my only examples that stands outside the 'classical music' tradition – it would be far beyond the scope here to properly situate Kjartansson's 'An die Musik' within the critical context of contemporary performance art.

join in and reinforce, in unison or octaves. Others continued to sing without their pianist, their voices adrift and more easily swayed into instability by neighbouring activity. One or two of the singers and pianists would take on both roles when alone, reconnecting with the song through gentle self-accompaniment. Solitary pianists either continued to loop their part, or else would subsume the vocal part in improvised transcriptions that ranged from functional to almost Lisztian.

The programme distributed to LCMF attendees (free of charge, so widely read) included a note which set up Kjartansson's *An die Musik* as an experience of inevitable physical and mental decay, drawing upon a biographical cliché: 'The body was ever present in Schubert's songs – in his life [...] he contracted syphilis a few years after he wrote "An die Musik"'.[73] While the impact on the performers' bodies is certainly a cornerstone of the installation, this framing skewed expectations of the event's unfolding towards end-orientation, a trajectory inevitably inflected with pessimism: will the breaking voices and pounding hands hold up? Should we relish the vibrant energy of this sonic creation now, in case its beauty starts to fade? Will the sentiment of the song survive or will the 'noble art' and the 'weary hours' become one and the same (*Du holde Kunst, in wieviel grauen Stunden...*)? Of course, the physical effects became more noticeable as the performance progressed. The singers increasingly rubbed their throats and coughed between phrases, and the pianists' wrist-flexing seemed ever more beseeching as quaver fatigue truly set in. Kjartansson's *An die Musik* – unlike Schubert's – centralises the notion of the tortured artist suffering to produce beautiful art, and the performers here were almost willed to suffer for their and our experiences of Kjartansson's art. Yet, the visual and auditory effects of the encroaching exhaustion were equalled by an astonishing display of musical resilience. However torturous the many hours of looped Schubert must have felt for the performers, ways were found to compensate for the fatigue. The observer's empathy was matched with admiration and gratitude. One singer, at a low point, sang this love song to music with apparent hatred, but this was an exception. After a while, a tenor started to sing directly into the eyes of audience members, as if willing them to inject new meaning into his strange task, to keep

[73] 'A few years after' is a bit of a cop out: Schubert's illness is generally thought to date from 1823, so a full six years after he wrote 'An die Musik'. Author uncredited, programme note for *An die Musik,* LCMF 2017.

his belief in the powers of music alive. When interviewed for BBC coverage of the event, he recounted: 'I started out trying to perform it for myself, but then I was seeing all these people watching, staring, and I wanted to interact with them, and there were a couple of hours when I was at a piano by a bench and anyone who sat on it, I'd sing directly to them. The song's about the gift of music, and I was trying to give that gift,[74] so I'd sing right into their eyes'.[75]

Kjartansson's *An die Musik* has no fixed trajectory of beginning, middle, and end. In the LCMF performance, the beginning was known only to the performers, who were already mid-loop when the audience filtered in – it could have been going on for hours. There was, however, an emphatic ending: five singers and all but one pianist gathered around one piano and sang the song, once through, in unison.[76] It is unclear whether this ending was pre-planned by the performers as an encore-of-sorts, or whether it happened organically amidst the sort of heat-of-the-moment adrenaline that often comes at the end of successful concerts. Either way, it seems to defy Kjartansson's vision of continuous semi-aleatory: we might hear it as a resolute affirmation that the song's beauty – and indeed the power of music – have survived the challenges of postmodern durational art.

[74] The notion of song as gift-giving resonates strikingly with another performance art installation involving Schubert, Lee Mingwei's *Sonic Blossom* (2013). Here, songs chosen by the artist – 'Nacht und Träume', 'Frühlingsglaube', 'An den Mond' (D. 193), 'Du bist die Ruh', and 'Auf dem Wasser zu singen' – are performed sporadically during the exhibition: 'During exhibition hours, the singer meanders in the gallery, finding a visitor that s/he thinks might enjoy receiving this sonic gift by approaching them with the question: May I give you a gift of song? This is when the song is sung. This happens sporadically both in time and location--the folding and unfolding of a "Sonic Blossom"'. See artist's note for *Sonic Blossom* on the Perrotin gallery website: https://www.perrotin.com/artists/lee_mingwei/550/sonic-blossom/48707.
[75] Alex Marshall, 'What's it like to sing one song for seven hours straight', *BBC News – Music,* 5 Dec 2017: https://www.bbc.co.uk/music/articles/d337febf-a5eb-44bf-8acc-67c5e62827bc.
[76] A video clip is available on YouTube: 'LCMF2017:: Ragnar Kjartansson An die Musik | Last cycle all together!': https://www.youtube.com/watch?v=tIMCoqvW_Z8.

Encore: 'An die Musik' in the age of Covid-19

Written in late February 2021, during the third English lockdown.

'An extinction event is looming over the performing arts'.[77]

The Covid-19 crisis has had a devastating effect on the performing arts. Musicians' calendars emptied when the virus first began to take hold; many self-employed and freelance musicians have slipped through the nets of government financial relief packages; for young musicians without adequate practice facilities at home, careers may be over before they've properly begun; venues and larger ensembles are hesitant to commit to Autumn 2021 seasons; chamber ensembles cannot meet to rehearse let alone hustle for future bookings; the list goes on and on.[78] Recent vaccine roll-outs and news of a significant downturn in cases provides some hope for the future. But for now, workers from all 'non-essential' sectors are staying at home, with their social, cultural, and other leisure pursuits indefinitely curtailed, and so more people are turning to the arts and the media for entertainment and solace. In turn, musicians have been utilising online platforms to communicate with new audiences and to keep in touch with old ones. Live streaming quickly came into its own during the first weeks of the pandemic, with very high-profile performers such as Igor Levit pioneering daily 'living room concerts' to audiences made up of social media followers.[79] On a larger scale, several on-demand platforms of major organisations, such as the Berlin Philharmonic Orchestra's Digital Concert Hall, removed paywalls and made their entire back catalogue accessible to all with a reliable internet connection. However, as weeks wore

[77] Alex Ross, 'Víkingur Ólafsson, Liza Lim, and a Surge of Streaming in Quarantine', *The New Yorker,* 27 Apr 2020: https://www.newyorker.com/magazine/2020/05/04/vikingur-olafsson-liza-lim-and-a-surge-of-streaming-in-quarantine.

[78] See, for instance, James B. Stewart, 'A String Quartet is Crushed by the Coronavirus', *New York Times,* 19 Apr 2020: https://www.nytimes.com/2020/04/19/arts/music/string-quartet-coronavirus.html.

[79] Levit's 'house concert' series was livestreamed from his living room in Berlin, and has won the pianist numerous accolades. The first of Levit's concerts can be accessed via a Tweet posted by Levit (@IgorPianist) on 12 Mar 2020: https://twitter.com/igorpianist/status/1238098561142841345?s=20.

into months and it became clear that restrictions on live music-making would be in place for some time, warnings began to sound of the dangers of 'taking music for free off the internet', of getting too used to livestreams and free concert broadcasts which may well jeopardise the future of live performance cultures and leave musicians in impossible financial positions.[80] A month or so into the first UK lockdown, I realised that I had encountered several online renditions of 'An die Musik' – the song seemed to have come into its own as a classical musician's symbol of hope. The song was also heard frequently on the radio in those early weeks: Ian Skelly described it as the perfect choice for a featured piece on BBC Radio 3's 'Essential Classics', given that Schubert's 'most beautiful song' – and music in general – will act in these times as 'a balm for so many'.[81]

The first Covid-era 'An die Musik' I heard was a performance posted by Paris-based Barbara Hannigan to her social media channels on 14th March 2020, with pianist Alphonse Cémin, which was used to launch the digital platform for Hannigan's Equilibrium Young Artists scheme.[82] The pair recorded their performance in person, three days before national lockdown measures came into effect in France. There are several qualities of their rendition that seem to capture the profundity and strangeness of this now-prevalent type of video upload: it has the freshness of a live performance, the closeness of a commercial audio recording, and the charm of home film-making. Their performance is quiet, raw and heartfelt, and YouTube commenters were quick to praise it as 'beautiful and entirely apt' and 'a joy in troubled times!'[83] The next I encountered was a home video uploaded by operatic soprano Katherine Broderick, who, she explained, had grabbed a childfree moment to sit down at the piano and perform a self-accompanied 'An die Musik'; in her uploads to Twitter and Facebook, she dedicated her performance to 'everyone whose livelihoods are affected by these strange times [...] Music

[80] Oliver Mears, Director of Opera at the Royal Opera House, has spoken of 'a feeling from artists that by releasing free content we are effectively devaluing their artistry'. Cited in Mark Pullinger, 'Free Streaming: Lifeline or Noose?', *Bachtrack,* 11 Sept 2020: https://bachtrack.com/opinion-free-streaming-pay-per-view-september-2020.
[81] BBC Radio 3, Essential Classics, 3 Apr 2020.
[82] Tweet posted by Barbara Hannigan (@HanniganBarbara), 14 Mar 2020: https://twitter.com/HanniganBarbara/status/1238832056844668928; YouTube upload by Equilibrium Young Artists, 14 Mar 2020: https://www.youtube.com/watch?v=Ng-XwSxRq6Y.
[83] Comments on YouTube by users Neil Semer and BerlinBo: https://www.youtube.com/watch?v=Ng-XwSxRq6Y.

is my job, my vocation and also my consolation. Keep singing folks! Du holde Kunst, ich danke dir!'[84] At this point – late April 2020 – I began a semi-regular internet sweep for new versions of the song, using simple time-filtered search mechanisms on Google, Twitter, and YouTube. It became clear that lockdown performances of 'An die Musik' were being made by performers of all stripes, from world-leading soloists and ensembles to amateurs with varying levels of technical proficiency. At one end of the spectrum is a performance by violinist Daniel Hope and pianist Christoph Israel, as part of Hope's lockdown series 'Hope @ Home'. This series was one of the most sophisticated livestream endeavours of the early months of the pandemic: it was produced in association with Arte TV, who rigged a professional video-recording set-up in Hope's Berlin living room; guests included Berlin-based musical luminaries of the likes of Tamara Stefanovich and Matthias Goerne on one episode, Simon Rattle and Magdalena Kožená on another.[85] Each programme proceeded formally: the concert dress was smart, there was carefully-curated art, rather than background clutter, in the candle-lit living room, and Hope's presenting tone was sincere rather than chatty. Hope @ Home proved so successful that Deutsche Grammophon released a CD of musical highlights, and the initial star-studded series was followed in the Autumn by a 'Next Generation' edition, providing a much-needed platform for young artists.[86] Hope's 'An die Musik' concluded the first episode of the initial series, following a sombre all-Bach programme. The vocal part was sung out by Hope's violin, in a literal transcription save for an octave jump for the second verse; the performance was as earnest and heartfelt as expected (it would later be included in the CD of highlights). It was introduced as follows:

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[84] Video description posted on Facebook. The video can also be found in a Tweet posted by Katherine Broderick (@Kat_Broderick), 20 Mar 2020: https://twitter.com/kat_broderick/status/1241036069082193921?s=20.

[85] For an overview of the project, see Hope's Guardian feature 'It's DIY TV: Daniel Hope on performing to millions from his living room', *The Guardian,* 1 May 2020: https://www.theguardian.com/music/2020/may/01/its-diy-tv-daniel-hope-on-performing-to-millions-from-his-living-room.

[86] See Arte: 'Hope @ Home – Next Generation', programme page on arte.tv: https://www.arte.tv/en/videos/RC-020311/hope-home-next-generation/; and Deutsche Grammophon, 'Hope @ Home' product page: https://www.deutschegrammophon.com/en/catalogue/products/hopehome-daniel-hope-12045.

> a work by Franz Schubert which, in a sense, encapsulates everything about this moment [...] the words describe how music can take you to a different place, and how music can change you as a person. We have to be extremely grateful for music, because music is what's connecting us today [...] we'd like to pay tribute to music by playing Franz Schubert's 'An die Musik'.[87]

Hope is a figure with prestige, a production budget, and a wide audience; every aspect of his professionally produced series aspired to utmost musical, curatorial, and audio-visual sophistication. At the other end of the spectrum, dozens (if not hundreds) of amateur instrumentalists have uploaded recordings of themselves performing the song, which, with its relatively simple melodic line and short duration, is fairly accessible to less technically advanced players. My searches reaped such performances in abundance: solo versions from every instrument in a standard orchestral line-up, and pianists playing the Gerald Moore transcription or ad-hoc versions of their own. Behind all these renditions are just as many different personal circumstances, doubtless including people on enforced breaks from work who suddenly had the time to reconnect with music, and those for whom music provides refuge from the mental and physical challenges brought about by the pandemic. Many of these versions are clearly posted for friends, family, and social media followers, with only a few dozen views apiece, and many include a written or spoken introduction explaining the words of the song for those who don't know it. These versions, above all others, speak to the fact that – however skeptical musicologists may be about the emancipatory potential of music – 'An die Musik' continues to provide deeply felt solace and hope for many.

A large proportion of 'An die Musik' renditions posted during the crisis have, for practical reasons, been adapted away from Schubert's voice-piano original. The versions mentioned above, by amateurs and professionals alike, share an ad-hoc, make-do arrangement style – changes were made to Schubert's score to enable the song to be communicated within available means. At the same time, several organisations have uploaded large-scale arrangements of the song during the past year: these include

[87] 'Hope@Home, Episode 1, mit Daniel Hope und Christoph Israel', ZDF online, 7 Apr 2020: https://www.zdf.de/kultur/musik-und-theater/hope-at-home-01-100.html.

specially-arranged versions for the singers of the Wiener Singakademie, by Tristan Schulze, and for the chorus, orchestras, and big band of the NDR by Wolf Kerschek.[88] From piano transcriptions to massed orchestras and choirs, these adaptations reflect a major side-effect of the pandemic for the type of music examined in this thesis, which is that – on a scale surely without precedent in the post-recording age – arrangement has taken centre stage. During periods in which large-scale musical performance has been impossible, organisations have turned to arrangement as an enabling strategy: as mentioned in the introduction, these tend to go in the direction of 'live miniaturisation' (with a revival of reduced arrangements of larger works along the lines of the Society for Private Musical Performance), and 'digital maximalisation' with the use of split-screen and multi-track technologies. My next short case study is an example of the 'digital maximalisation' of 'An die Musik' in the Covid-19 era: a version of Luciano Berio's 1989 arrangement by the Orchestre de Paris.

Of Berio's numerous engagements with nineteenth-century music, 'An die Musik' is one of the least known, and one of the few to remain unpublished. It was written as an occasional piece – an 'homage' to Daniel Barenboim for the last of his 'farewell concerts' as he moved on from the directorship of the Orchestre de Paris after fourteen years.[89] The arrangement was then rarely performed until recent years: in 2017, it featured as part of the same orchestra's fiftieth anniversary concert, and in 2019, it concluded another farewell concert for a music director, this time Daniel Harding.[90] It is, then, an arrangement with personal and institutional significance for the orchestra and its members, brought onto the stage to mark important moments in their history. During the lockdown, the orchestra joined many major ensembles in creating video montages of

[88] The NDR arrangement splices together recordings of the various ensembles, and uses shots of the empty auditorium of the Elbphilharmonie. See 'O Beloved Art: Hope and Fortune for 2021', video uploaded by NDR Elbphilharmonie Orchester, 1 Jan 2021: https://www.youtube.com/watch?v=_EilCjHOvqo; the Singakademie video is available on their YouTube channel, 3 Aug 2020: https://www.youtube.com/watch?v=agk_T5dp6aA.
[89] The 'farewell concert' took place on 10th June 1989, conducted by Georg Solti.
[90] The anniversary concert, on 1 Nov 2017, also included Berio's *Sinfonia,* which perhaps explains the inclusion of 'An die Musik' as a short, sweet final piece on the programme. See Vincent Guillemin, 'L'Orchestre de Paris fête ses 50 ans: Thank You Mister Harding!', *ResMusica,* 8 Nov 2017: https://www.resmusica.com/2017/11/08/lorchestre-de-paris-fete-ses-50-ans-thank-you-mister-harding/. This concert took place on 20 June 2019, and 'An die Musik' was conducted by Lionel Sow. It was video-recorded for the Philharmonie de Paris Live subscription platform.

popular classical works to entertain people stuck at home; their choice of the Berio 'An die Musik' involved 250 of their orchestral and choral musicians. The video was shared on 13 April to YouTube and to various social media feeds,[91] along with a short description incorporating a translated snippet of Schober's words:

> "Un doux et céleste accord dont tu as le secret,
> M'entrouvrait les cieux des jours meilleurs".
> 70 musiciens, 180 chanteurs réunis en vidéo pour jouer le An die Musik de #Schubert!
> Seuls mais ensemble, continuons de partager des moments musicaux![92]

Alone but together: this is the pervading message that comes with the wave of musical montages being released on the internet during the crisis. What is striking, to me, about this version is that at certain points, it draws attention to the details of Berio's orchestration by spotlighting the relevant players' camera squares: while the choral harmonisation and the orchestral rendering are both relatively simple by Berio's standards, there are luminous woodwind moments and an ear-catching violin countermelody that become doubly prominent when the relevant instrumentalists are spotlighted on-screen. Beyond drawing attention to the details of the arrangement, the split-screen video also humanises the ensemble, highlighting the individual lives behind the black-and-white façades of on-stage orchestras, showing snippets of their lockdown habitats.

[91] 'L'Orchestre de Paris et son Choeur vous jouent An die Musik de Schubert!', posted on the Orchestre de Paris YouTube account, 13 Apr 20: https://www.youtube.com/watch?v=cCLGiIE8W3A.
[92] Tweet sent by Orchestre de Paris (@OrchestreParis), 13 Apr 20: https://twitter.com/OrchestreParis/status/1249623384146751489.

Figure 3.20: Two representative screenshots from the Orchestre de Paris 'An die Musik', showing changing split-screen focus on instrumentalists and chorus members. Accessed via YouTube.

The Orchestre de Paris montage does, however, betray some of the shortcomings of this new modality for ensemble playing: most prominently, the constrictions for musical expression when conductors are replaced by click-tracks. A deficit of expressivity becomes apparent in this case when the lockdown video is compared with a live recording taken of the orchestra and choir performing the arrangement at the Harding farewell concert in 2019 – a recording which was featured as the daily free stream on the Philharmonie Live platform on 29 April 2020.[93] The multi-track, split-screen rendition is impactful for its technological feat alone, and for its maximalised statement of the Schubert-Schober message; however, there is no flexibility of tempo or dynamic range, and it proceeds remarkably fast, lasting just 2 minutes 11 seconds. The performance at the Philharmonie, meanwhile, is of much higher audio-visual quality, and shows the orchestra moving as one in an interpretation that stretches to almost double the length of the Covid-19 version, lasting a luxurious four-and-a-half minutes; Harding stood among the players and seemingly relished every moment of his musical farewell (see Figure 3.12). There is a strange tension between these two vastly different performances, which were publicised so close together in April 2020: however uplifting and impressive the 250-strong lockdown 'An die Musik' is, it cannot replicate the experience of live

[93] As of February 2021, the recording is no longer available for free streaming, but can be purchased for on-demand viewing on the Philharmonie Live website: https://live.philharmoniedeparis.fr/concert/1099321/.

orchestral music, the return of which (at that early stage of lockdown) seemed all too distant.

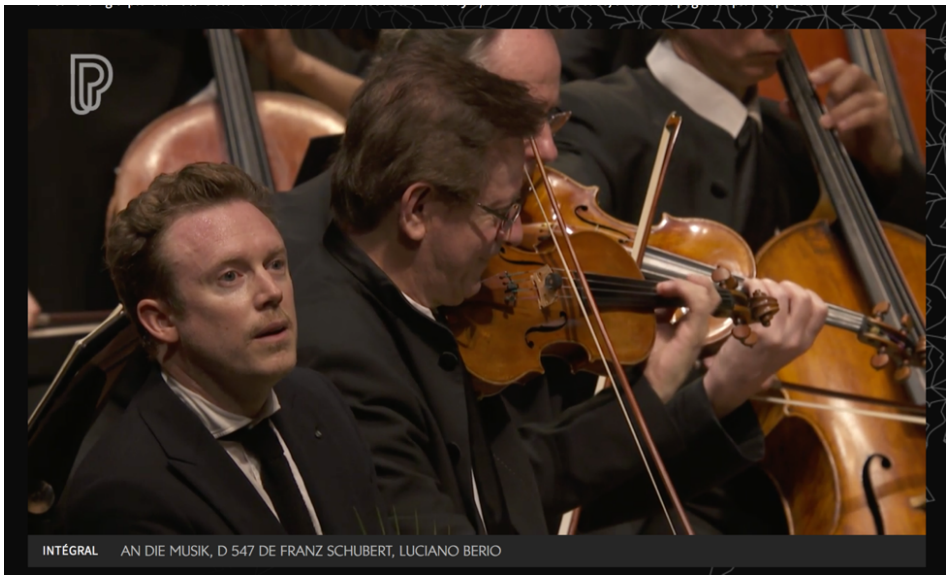

Figure 3.12: screenshot of Harding standing among Orchestre de Paris players at his farewell concert, conducted by Lionel Sow. Accessed via Philharmonie Live.

Elsewhere, there were a number of 'unsung' versions of the song posted online in March and April 2020. When Oxford Lieder tweeted the decision to cancel their Spring Song festival, they did so with an attached photo of the 'An die Musik' manuscript, un-labeled presumably in the expectation that their followers would recognise it.[94] Posting an image, rather than a recording, of 'An die Musik' allows the song to carry a broader, more poignant invocation – of all the pianists, singers, and audience members who have partaken in its gentle celebration of music over the years. It serves as a reminder that, while Oxford's renowned festival of song could not go ahead that Spring, music would always be there, ready to animate the Holywell Music Room again in a future, 'better world'. Another unsung 'An die Musik' came from the Young Classical Artists Trust (YCAT), this time in a video of thanks posted by the agency upon hitting their fundraising

[94] Tweet sent by Oxford Lieder (@OxfordLieder), 15 Mar 2020: https://twitter.com/OxfordLieder/status/1239124779124359169?s=20.

target for a Covid-19 hardship fund.[95] Here, twenty of the musicians on their roster spoke Schober's words in English translation while one played the piano part. Making use of split-screen layered video recording, a single voice begins and is joined gradually by the others in charming asynchrony. It is a simple concept that speaks volumes about the situation: the absence of the performers' instruments draws attention to the fact that the digital conditions of click-tracks and of stitching parts together inevitably curtail the intimate collaborative communication essential to live music-making. Their 'An die Musik' is all the more powerful in its refusal to mitigate the loss of live music as we know it by rendering Schubert's song about music in its full state: the absence of the melody reminds the listener (or at least, this listener) that the present need to re-state the song's message of hope comes from a place of bereavement.

The final Covid-era 'An die Musik' I visit here will lead to concluding thoughts on the reiteration of the Schubert-Schobert message during a global crisis. This version, a return to the original voice-piano configuration, was performed by Roderick Williams and Christopher Glynn in the UK at a point when live, in-person music-making had become possible again, during the relaxation of restrictions in the summer and autumn of 2020.[96] The reimagined parameter here is linguistic: it is a singing translation by Jeremy Sams, in the liberal (and rarely literal) style already well-known to lieder audiences in the UK from his acclaimed *Winter Journey, The Fair Maid of the Mill,* and *Swansong*.[97] His translation of 'An die Musik' is given below.

There may be days when doubt and fear surround us
There will be days of worry, grief and pain.
But come what may, the healing power of music
Is made to help us live and breathe again.
A simple phrase, a half-remembered love song

[95] Tweet sent by Young Classical Artists Trust (@YCATrust), 22 Apr 20: https://twitter.com/YCATrust/status/1252916761340579840
[96] The duo performed the song for the Ryedale and Two Moors festivals, and included it as an encore at their Wigmore Hall recital on 2 December.
[97] Recordings are available of *Winter Journey* (Williams and Glynn on Signum Classics: SIGCD531, 2018), and *Swansong* (John Tomlinson and Glynn on Signum Classics: SIGCD550, 2018).

An ancient melody that somehow knew
These are our joys, our constant consolation.
You sacred art, we give our thanks to you,
Beloved music, thanks to you.[98]

The medical metaphor used in Sams's translation – 'the healing power of music is made to help us live and breathe again' – articulates a tension at the heart of the Covid-19 'An die Musik' corpus. Put bluntly, there is a disconnect between the spiritual and intellectual nourishment that music certainly does provide, and its inability to literally save a person whose health has been devastated by this virus; in his seemingly pointed reference to the current medical crisis, the words of Sams's translation ring hollow. The problem, perhaps, lies in the universal tone used both in Schober's original and in Sams's version, reinforced by Sams's 'us' in that line, which sits oddly against the pointedly localising signification of the added healing metaphor. The sheer quantity of new versions of 'An die Musik' released between March 2020 and February 2021 requires them to be viewed not only individually, but as a collective.[99] In its repetition across the world by individuals and organisations, professionals and amateurs, the song can begin to feel like an incantation, one that reveals a little more of its impotency each time it is restated. However beautifully and powerfully 'An die Musik' is performed, however fully its transcendental promise is believed, there is the danger of overlooking the material reality for musicians today, for whom – with widespread loss of livelihood – the song's promise of a 'better world' may seem as empty as it ever has. But this cynicism is difficult to maintain at the level of individual performances. On a personal level, collecting versions of 'An die Musik' over the past year has been one of the most enriching diversions I have had from the monotony of lockdown life: my day was immeasurably brightened by Simon Keenlyside's gentle unaccompanied rendition of the song, sung after he had taken

[9898] To my knowledge, this translation is unpublished as of Feb 2021; it is given here as sung by Roderick Williams and Christopher Glynn in their performance uploaded by the Ryedale Festival YouTube channel on 2 December 2020: https://www.youtube.com/watch?feature=oembed&v=tmjMaqY-DW0.

[99] I have compiled some 'highlights' of the Covid-19 'An die Musik' corpus together as a Twitter thread: https://twitter.com/Frankles23/status/1360227999594000390?s=20, 12 Feb 2020.

the viewer on a 40-minute, smartphone-recorded ramble through his farmland;[100] and like many others, I was moved by Sarah Connolly's heartfelt self-accompanied version that marked her return to performance after a year of cancer treatment and months of isolation.[101] Resilience, creativity under duress, and, fundamentally, sheer love for music emanate from all ends of the Covid-19 'An die Musik' spectrum – a phenomenon which speaks to the perpetual renewal and repurposing of canonic works in changing times and societies.

[100] Keenlyside's 'From a Welsh Mountain' was a contribution to Grange Park Opera's '2020 Found Season', and uploaded to YouTube by Grange Park Opera, 18 June 2020: https://www.youtube.com/watch?v=bQAvOjDbP2E.

[101] Uploaded by Sarah Connolly to YouTube, 9 June 2020: https://www.youtube.com/watch?v=gVAaXLMfLHY; see also Neil Fisher, 'Sarah Connolly: "I'll spray the music stand with sanitiser and say, don't come near me!"', *The Times,* 18 June 2020: https://www.thetimes.co.uk/article/sarah-connolly-interview-im-not-out-of-the-woods-i-ve-had-a-year-of-fear-i-don-t-want-any-more-vwwrgxz7r.

Chapter 4
Beyond the 'composer-arranger'

Almost all of the arrangements and reimaginings covered in Chapters 1-3 can be attributed to hyphenated authorial duos: Mahler-Berio, Mahler-Glanert, Mahler-Kloke, Mahler-Matthews; Brahms-Glanert, Brahms-Sargent, Schumann-Holloway, Schumann-Reimann; Schubert–Del Tredici, Schubert-Fafchamps, Schubert-Golijov, Schubert-Reimann.[1] With the exception of the *An die Musik* performance art installation – for which Kjartansson undoubtedly takes the position of *auteur,* using Schubert's song as his creative subject – all of these cases adhere to the 'composer-arranger' model that dominates reimaginings of canonic repertoire within new music. Whether the arranger creates an 'historically informed' orchestration of their source material or produces a written-down 'interpretation' in their own compositional language, they achieve the status of co-authorship, as demonstrated through typical naming practices on titular pages of the printed scores. That these arrangements and reimaginings are printed and published as part of the oeuvre of their (typically well known) contemporary composer has meant that a musicological focus on this quite narrow type of adaptive practice has blossomed in the past three decades. This final chapter looks beyond composer-centric models and examines reimaginings of lieder in which notions of authorship are dispersed more widely, and where performance perspectives or political agendas offer a different way in to thinking about the repertoire in question. I will present eight 'vignettes', each comprising a brief case study of a particular arrangement, ensemble, or practice. In contrast to the more narrow focuses of the first three chapters, the aim here is to present as broad an array as possible of the types of arrangement and reimagining practices happening in the twenty-first century, especially beyond the compositional mainstream. My use of the term 'vignette' draws upon two common definitions: first, a 'short descriptive or evocative episode', and secondly a 'small illustration which fades into the background without a definite border'; the latter provides a metaphorical framework in which examples and issues come in and out of focus, and where we can

[1] Peter Szendy provides imaginative commentary on the evocations of the hyphen in *Listen: A History of Our Ears,* 35.

consider, along the way, the nature of the 'background' from which the case studies emerge.[2] The vignettes are relatively self-contained, and are loosely grouped by type and/or repertoire focus; they allow for connections to be drawn from across the repertoire examined in this thesis. Some through-threads emerge between vignettes: many demonstrate allegiance to *Werktreue* ideals and/or fidelity to the original composer, however far they travel musically and conceptually from their source works; some, indeed, claim that their approaches are 'authentic' or 'historically informed', and in so doing highlight a complex interplay, within framings of their work, between artistic motivation on the one hand, and on the other, marketing concerns of finding an audience within a classical music culture that remains enthralled, to a considerable extent, to the ultimate authority of the composer.[3] Various examples demonstrate an active engagement with contemporary socio-cultural and political issues, including problems of accessibility within the arts, the climate crisis, and the inadequate representation of people of colour, minoritised ethnicities, and LGBTQ people within classical music programming.

To explain my methodology in this chapter, I turn once again to Terence Cave's *Mignon's Afterlives.* The bulk of Cave's book comprises an 'exposition of the corpus' of Mignon adaptations, playing on the French where 'exposition' means 'exhibition'. He asks the reader to consider his chapters as 'large rooms in a museum or gallery, each devoted to a set of cultural artefacts', which are 'accompanied by a relatively low-key interpretative commentary, designed to point out connections and inflections […] and to gesture towards larger interpretative schemes'.[4] On a smaller scale, I adopt for this chapter a strategy inspired by Cave's, offering a presentation of consecutive case studies, loosely grouped into three clusters (or, to continue Cave's metaphor, rooms in an imaginary museum), which I hope will allow the reader to 'become acquainted with them at close quarters (even if also, inevitably, at second hand) as objects of attention

[2] 'vignette, n.', *Oxford English Dictionary online* (Dec 2020).
[3] See Daniel Leech-Wilkinson, 'Further Western Classical Music delusions', in *Challenging Performance* (Ch. 6), especially 'The composer knows best' (6.12); 'Composers' intentions are (can be) known' (6.13); 'Composers are alive and listening' (6.15); 'Composers are gods' (6.16): https://challengingperformance.com/the-book-6-0/ (last accessed Feb 2021).
[4] Cave, *Mignon's Afterlives,* 12.

in their own right, rather than merely examples in an argument'.[5] In other words, I want to present these reimaginings in a manner that they might speak for themselves, rather than be subject to over-interpretation; further, I believe it makes sense to finish this thesis with a broader survey of sorts, in order to put more repertoire on the musicological map as a starting point for further research.

4a. Songs of the Earth

My first two vignettes each depict trends within the recent performance history of Mahler's *Das Lied von der Erde*. First, I consider the recent upturn in performances that alter specific parameters: the instrumentation, the voices involved, and the language sung. This blossoming of new versions since the turn of the twenty-first century points towards a broader trend of adaptation where changes – sometimes major, sometimes minor – are made to a perceived 'original' in order to bring the work closer to a particular tradition, culture, or point of view.[6] The second vignette takes a closer look at a sub-set of this trend: the renewed interest, since the turn of the twenty-first century, in reduced – or 'miniature' – arrangements of such large-scale works as *Das Lied.*

Vignette 1: performance parameters of *Das Lied von der Erde*

Even by Mahler's standards, the conception of *Das Lied* involved an unusual degree of permissiveness towards its performing forces. The vocal parts can be sung by tenor and alto *or* tenor and baritone,[7] and Mahler's sketches also demonstrate that he intended to create a discrete performing version for voices with piano, in addition to the published version with orchestra.[8] However, Mahler never brought this version to full fruition, and for much of the twentieth century, it was Joseph von Wöss's piano reduction – produced

[5] Cave, *Mignon's Afterlives,* 12.
[6] Within Linda Hutcheon's theory of adaptation, this is termed an 'indigenization'. See *A Theory of Adaptation* (New York: Routledge, 2006), esp Ch. 5.
[7] The tenor/alto version was used in the work's posthumous premiere, conducted by Bruno Walter in Munich and sung by Sara Cahier and William Miller; this version has remained by far the more common performing version.
[8] Furthermore, as noted in Chapter 1, the posthumous premiere meant that Mahler was unable to make his customary post-rehearsal and post-premiere revisions to the score.

for Universal Edition to aid dissemination of the work – and, later, the vocal score by Erwin Stein that were used for rehearsal purposes.[9] The hybrid nature of Mahler's late 'song-symphony' has been the subject of much musicological discussion, both for its significance in the history of musical genre, and for its position as the late pinnacle of the composer's career-long preoccupation with both symphony and song.[10] However, perhaps owing in part to the neglect of Mahler's piano version until the later 1980s, the performance tradition of *Das Lied* demonstrates a heavy lean towards it being received as 'symphony': while *Das Lied* will routinely feature in performance or recording 'cycles' of the symphonies, it is less commonly found in a singer's or a conductor's survey of Mahler's songs.

In 1989, a critical edition of Mahler's piano score was created by Stephen Hefling, who has written in great detail about the genesis of this version.[11] Making a case for considering *Das Lied* within Mahler's song output, Hefling has noted that its conception for performance with both orchestra and piano has more in common with his other songs than with his other symphonies.[12] Following Hefling, Julian Johnson considers the presence of song within *Das Lied* to stand on its own feet, an equal partner to the symphonic, not subsumed by it: 'the song is not absorbed into the symphony [...] but remains in symbiosis with it until the end'.[13] The publication of the critical edition, along with an influential recording of it made the following year,[14] did not lead to a deluge of performances of the version; if anything, it is only the 2010 re-release of the recording by Warner Apex that seems to have sparked the beginning of a rise in performances in

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[9] Mahler arr. Wöss, *Das Lied von der Erde von Gustav Mahler: Klavierauszug mit Text nach der Partitur bearbeitet von Jos. V. von Wöss* (Vienna: Universal Edition, 1911); Mahler arr. Stein, *The Song of the Earth / Das Lied von der Erde* (London, New York: Boosey & Hawkes, 1942).
[10] For example, Hermann Danuser, 'Gustav Mahlers Symphonie "Das Lied von der Erde" als Problem der Gattungsgeschichte', *Archiv für Musikwissenschaft,* 40/4 (1983), 276-286.
[11] The score is published as a Supplement to Band II of the *Kritische Gesamtausgabe* (Vienna: Universal Edition, 1989); see also Hefling, 'Das Lied von der Erde: Mahler's Symphony for Voices and Orchestra — or Piano', *The Journal of Musicology,* 10/3 (1992), 293-341; and Hefling, *Das Lied von der Erde* (Cambridge Music Handbooks, Cambridge University Press, 2000).
[12] Hefling, 'Das Lied von der Erde: Mahler's Symphony for Voices and Orchestra — or Piano', 297ff.
[13] Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (New York: Oxford University Press, 2009), 22.
[14] Brigitte Fassbaender, Thomas Moser, and Cyprien Katsaris *Das Lied von der Erde: Klavierfassung des Komponisten / The Composer's Piano Version* (Hamburg: Teldec; London: Warner Classics, 1990).

the decade since. Over the course of writing this thesis, I have heard the duos Matthias Goerne/Markus Hinterhäuser, and Christian Gerhaher/Gerold Huber perform 'Der Abschied' at the Wigmore Hall; were it not for the pandemic, I would have heard Alice Coote and Stuart Jackson perform the complete piano version with Julius Drake in London in July 2020.[15] That such influential art song interpreters are now turning to *Das Lied* in its piano version reflects, I believe, the gradual expansion of the performance canon to a point where such outsized, at times unwieldy, voice-piano works as this can begin to be appreciated. At the same time, the recent rise of piano performances of *Das Lied* is likely indebted to the waning of the 'age of purism' surrounding the performance, interpretation, and completion of Mahler's music that had such a strong grip at the time Hefling created his edition in 1989.[16] However, despite its increasingly frequent appearance on recital programmes, reviews make it clear that the version is still viewed as a curiosity, and as a poor substitute for the 'real thing'. For instance, critic Richard Bratby's dissatisfaction with the piano score was his only point of contention in an otherwise stellar review of Gerhaher and Huber's recital: he felt that 'Mahler's jangly keyboard tremolandos didn't quite convince', and that the programme note writer, who mentioned Mahler's intentions to publish the version, had no choice but to act as 'counsel for the defence'.[17] Nonetheless, the increase in performances of the piano version suggests that its fate within the critical imagination may well yet change, as with increasing familiarity often come increasing acceptance and appreciation.[18] If the version could escape from the notion that it is a poor copy of an orchestral 'original' (which is, as Hefling shows, not necessarily the case, and certainly wasn't the case for Mahler's earlier

[15] Gerhaher and Huber bookended their all-Mahler programme with 'Der Einsame im Herbst' and 'Der Abschied', while Goerne and Hinterhäuser programmed 'Der Abschied' alongside three *Wunderhorn* songs and a selections of songs by Hanns Eisler.
[16] This 'age of purism', as discussed in Chapter 1, is identified (approvingly) by Susan Filler, in 'Manuscript and Performing Versions of Mahler's Tenth Symphony', in *Fragment or Completion?*, ed. Op de Coul (1986), 36-50: 48.
[17] Bratby, 'The audience were in tears: Christian Gerhaher/Gerold Huber at the Wigmore Hall reviewed', *The Spectator,* 25 Jan 2020: https://www.spectator.co.uk/article/the-audience-were-in-tears-christian-gerhaher-gerold-huber-at-the-wigmore-hall-reviewed.
[18] Indeed, the tenor/baritone performance configuration was very infrequently heard until Dietrich Fischer-Dieskau championed it (notably in his 1964 recording with Fritz Wunderlich); these days, while still not as common as tenor/alto, eyelids are no longer batted by a tenor/baritone rendition.

dual-version songs), perhaps 'Der Einsame im Herbst' could be appreciated for its development of the powerful sparseness of the *Kindertotenlieder* piano lines; or 'Der Abschied' for its unprecedented scale and complexity within Mahler's song output. This example is an unusual case, as it spotlights an already-existing alternative version of a major work struggling to find its place within the song performance repertoire. That this is happening in the 2010s, not in the years following the version's publication in 1989, speaks to the fertile climate for adaptive practice in the twenty-first century.

The 'exceptional hybrid nature'[19] of *Das Lied* – pulled as it is between song and symphony, two unequal soloists, and a multiply mediated textual basis – can be understood as a symbol of an inherent adaptability, and has been used as a legitimising factor for later adaptations that seek to alter one or more of its parameters. Indeed, there have been a handful of adaptations that change a single major performance element while retaining the full orchestral scoring. One such parameter is the choice of voice type to sing the various movements: an extreme example is the 2016 recording by the Vienna Philharmonic Orchestra and Jonathan Nott, in which Jonas Kaufmann sings all six movements.[20] This ambitious – some would say egotistic – endeavour attracted widespread scepticism amongst critics: one reflected that 'it's hard to know who thought this was a good idea, given that it flies in the face of all rational musicality, other than Kaufmann himself'.[21] The lack of 'rational musicality' refers to the flattening of timbral difference and the removal of a sense of dialogue (whether the two vocal parts are considered to be two distinct protagonists or the dramatisation of an internal dialogue),[22] not to mention the lack of suitability for a tenor voice of important lower-register passages in the alto/baritone movements.[23] In the CD's liner notes, Kaufmann

[19] Hefling, 'Das Lied von der Erde: Mahler's Symphony for Voices and Orchestra — or Piano', 299.
[20] Jonas Kaufmann; Jonathan Nott; Wiener Philharmoniker, *Mahler: Das Lied von der Erde* (Sony Classical, 88985 38983-2, 2017).
[21] Edward Seckerson, 'Review: MAHLER Das Lied von der Erde (Kaufmann)', *Gramophone,* May 2017.
[22] If a single-voiced *Das Lied* ever gained traction in performance, it would sit interestingly in relation to the performance history of *Des knaben Wunderhorn*, which (especially earlier on) has often been split between male and female voices to match the perceived gender of the protagonists in various songs.
[23] It is worth mentioning here the 2011 version of *Das Lied* conducted by Hansjörg Albrecht that features four voice types, citing Mahler's indecision as a reason to do so (soprano: 'Von

suggests that a performance using a single singer may achieve a greater sense of overarching dramatic unity than when the cycle is split between two voices.[24] However, no such positive impression was echoed in reviews, the majority of which focus on the sense that only a superstar singer with 'Abschied' greed would attempt such an endeavour.[25] One can easily extrapolate extra-musical reasons for Kaufmann to embark on such a project: it is the type of bold, ambitious gesture – conquering a monumental song-symphony by himself – that is associated with his reputation as a risk-taker, and it would clearly attract widespread attention for its novelty and for its (literal) individuality in a saturated market.[26] The lasting impression, for some, of the Kaufmann *Das Lied* is that it is a product of a classical music culture driven by super-charged individualism, where ambition threatens to supersede thoughtful artistry.

One compelling version of *Das Lied* to change a major parameter of the work is Daniel Ng's rendering of Mahler's score with Cantonese text, which premiered in 2004 at the British Library in London, and was recorded in 2007.[27] It was made as an attempt by Ng to 'reconcile [the work's] German sensibility with the original Tang Dynasty poetry he [Ng] studied in his youth', following a sense of 'cultural displacement' upon learning of the multiply translated history of the words used by Mahler.[28] Issues of

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der Jugend'; alto: 'Der Einsame im Herbst' and 'Von der Schönheit'; tenor: 'Das Trinklied' and 'Der Trunkene'; baritone: 'Der Abschied'). Sibylla Rubens, Renée Morloc, Markus Schäfer, Markus Eiche, Hansjörg Albrecht, *Das Lied von der Erde* (Oehms, 792, 2011).

[24] Seckerson, cited above, demonstrates that some of his displeasure at Kaufmann's endeavour is to do with the singer's questioning of Mahler's authority: 'to question Mahler […] challenging the notion of two voices and even suggesting that one singer might provide a more coherent overarching structure, is not worthy of such an intelligent artist'.

[25] Andrew Clements: 'at best, this is an interesting experiment that really shouldn't have been enshrined on disc', see 'Mahler: Das Lied von der Erde CD review: Jonas Kaufmann delivers a real disappointment', *The Guardian,* 26 March 2017: https://www.theguardian.com/music/2017/mar/29/mahler-das-lied-von-der-erde-cd-review-jonas-kaufmann-sony-classical.

[26] Kaufmann's performances of Strauss's *Vier letzte Lieder* and, to a lesser extent, his recording of Wagner's *Wesendonck Lieder,* have generated similar controversy.

[27] *Mahler: Das Lied von der Erde. Ning Liang; Warren Mok; Singapore Symphony Orchestra; Lan Shui* (Bis Records, BIS-SACD-1547, 2007) – this includes a 4-minute 'alternate ending' track in German, commencing 'die liebe Erde'.

[28] Ken Smith, Liner notes for *Mahler: Das Lied von der Erde. Ning Liang; Warren Mok; Singapore Symphony Orchestra; Lan Shui*, 4.

textual adaptation are at the heart of the Chinese reception of *Das Lied*:[29] the multiple mediations of the Tang Dynasty poems through translation and adaptation before they reached Mahler's desk has meant that, according to Ye Lu, 'numerous Chinese scholars regard *Das Lied* as a European symphonic-vocal work, which is not relevant to Chinese literature'.[30] The Chinese premiere of the work took place only in 1998, and an interdisciplinary conference was convened in 2000 where linguists, musicologists, and historians discussed the philological journey of the poems.[31] As a successful businessman and entrepreneur based in Hong Kong and New York, Ng felt encouraged by the growing appreciation of Mahler in mainland China in the early twenty-first century, and embarked on his translation project to help foster further interest in issues surrounding the complexities of cultural transfer that underscore every stage of *Das Lied,* from its genesis to its contemporary Chinese reception. While the choice of Cantonese rather than Mandarin may slightly limit the intelligibility of the adaptation for Chinese audiences writ large, the dialect was chosen for its closeness with 'the lost 8th-century Middle Chinese dialect in which the original texts were written'.[32]

We might consider Ng's project to be motivated by a similar impulse to that of Ye Xiaogang's *The Song of the Earth,* a large-scale composition for soprano, baritone, and orchestra which sets the same poems by Li Bai, Meng Haoran, Qian Qi and Wang Wei that were used in adapted versions by Mahler.[33] Xiaogang enhances a Mahler-sized orchestra with an extensive section of Chinese percussion instruments, and brings to 'the full beauty and artistic conception of the original Chinese poems' his carefully-

[29] Unfortunately I have been unable to read any Chinese-language scholarship on this subject; a helpful outline of Mahler research in Mandarin is given in Ye Lu, 'The Reception of Gustav Mahler's Music in twenty-first century China: *Das Lied von der Erde* in Beijing' (MMus Diss., University of Calgary, 2017), 52-54. See also Meng Ren, 'Mahler's Concept of Chinese Art in his *Das Lied von der Erde*', *Maynooth Musicology: Postgraduate Journal,* 1 (2008), 154-178.
[30] The journey of the poems through French and German translations is widely known and documented at length by several scholars. See, for instance, Fusako Hamao, 'The Source of the Texts in Mahler's *Lied von der Erde*', *19th-Century Music,* 19/1 (1995), 83-95.
[31] Lu, 'The Reception of Gustav Mahler's Music in twenty-first century China', 1.
[32] Georg Predota, 'Chief Listener: Ng, Yat-chiu, Daniel (1937-2013)', *Interlude*, 13 Sept 2013: https://interlude.hk/chief-listener-ng-yat-chiu-daniel-1937-2013/.
[33] A perusal score of *The Song of the Earth* can be accessed online via the Schott website: https://en.schott-music.com/shop/the-song-of-the-earth-no217634.html. A recording of Xiaogang's *The Song of the Earth* and Mahler's *Das Lied von der Erde,* by the Shanghai Symphony Orchestra and conductor Long Yu, is in production with Deutsche Grammophon.

honed stylistic blend of contemporary Chinese and European compositional techniques.[34] The 'Western gaze' is stripped back on two counts: firstly through the rendering of the original texts without their French and German filters, and perhaps even more so through the 'authentically' Chinese musical settings of the poetry, which replace the narrow stereotypes of 'Chinese' music signified in *Das Lied* through Mahler's appeals to pentatonicism and the tam-tam.[35] Ng's Cantonese translation approaches the issue of repatriation in a different way: in retaining Mahler's music, he fosters a productive alienation of Germanophone or Germanophile listeners, for whom the text will (more than likely) no longer be comprehensible. Ng's translation and Xiaogang's *The Song of the Earth* both demonstrate an interest in a very specific type of 'authenticity', wherein allegiance lies not so much with the source score and the authority of the composer, but with the cultural archaeology of a work[36] – in this sense, it is reminiscent of the translated *Gedichte der Königin Maria Stuart* considered in Chapter 2. These versions speak to the breadth of reimagining practice – beyond notes-based transformation – to which such canonic works as *Das Lied* are increasingly subjected.

[34] Cited from a description of the work given on the Schott web page. *The Song of the Earth* has been performed extensively on its own and as a companion piece to *Das Lied*, and has been particularly popular in China: of 34 performances listed on the Schott web page between its premiere in 2005 and 2018, 21 were given in China, eleven in Europe (of which, six in Germany), and two in New York. The work's ties with Germany are particularly strong: it was a co-commission from the China Philharmonic Orchestra and the Young Euro Classical Music Festival, Berlin, and a 2017 performance by the Deutsches Symphonie-Orchester Berlin was given to celebrate '45 years of diplomatic relations between China and Germany'. See 'Performances' information on the Schott web page.

[35] This issue is raised within numerous broader scholarly discussions of *Das Lied*, but dedicated studies are few and far between. See Ren, 'Mahler's Concept of Chinese Art in his *Das Lied von der Erde*', and Angela Kang, *Musical chinoiserie* (PhD. Diss, University of Nottingham, 2011), esp. Ch. 4.

[36] These can also be linked to many examples of the restaging of exoticist operas in the countries represented in their narratives; see, for instance, Arthur Groos, 'Return of the Native: Japan in *Madama Butterfly*/*Madama Butterfly* in Japan', *Cambridge Opera Journal,* 1/2 (1989), 167-194.

Vignette 2: 'Mini-Mahler'

Performances and recordings of *Das Lied* in the Schoenberg/Riehn chamber arrangement have become increasingly frequent in the past two decades. In Andrew Clements's words, 'where once it was a curiosity more than anything else, [it] seems to appear on disc almost as regularly as the original version nowadays'.[37] One likely reason for this is the notion that audiences will be interested to hear Schoenberg's 'take' on Mahler's score; the arrangement is seen, by many, as the creative product of not one but two great composers of the *fin-de-siècle*.[38] In a review for *Gramophone,* for instance, Michael Oliver wrote that, because arrangements can 'concentrate the listener's mind on the music's essentials, its structure, counterpoint, melody and harmony [...] Schoenberg's perceptions of these "essentials" are naturally of the greatest interest'.[39] The fact that Schoenberg's version was begun for intensely practical reasons, rather than to offer an analytic reading of Mahler's work, is often glossed over – as is the fact that Schoenberg himself only orchestrated half of the first movement (the name of Rainer Riehn, who took up the task of 'completing' Schoenberg's arrangement in the 1980s, is much less frequently attached to marketing paraphernalia).[40] While the place of the Schoenberg/Riehn version has been cemented in both the Mahler performance repertoire and the canon of well-known arrangements, this has not stopped a proliferation of other reduced versions of *Das Lied* emerging since the turn of the twenty-first century. The table below lists the eleven chamber orchestrations of *Das Lied* of

[37] Andrew Clements, 'Mahler/Riehn: Das Lied von der Erde review - brightness and immediacy', *The Guardian,* 22 Mar 18: https://www.theguardian.com/music/2018/mar/22/mahler-riehn-das-lied-von-der-erde-cd-review.

[38] Commentary by Riehn on Schoenberg's version and his own interventions can be found in Riehn, 'Über Mahlers Lieder eines fahrenden Gesellen und Das Lied von der Erde in Arnold Schönbergs Kammerfassungen', (Ch. 2), in *Schönbergs Verein für musikalische Privataufführungen* (Munich: Edition Text & Kritik, 1984), 8-30.

[39] Michael Oliver, 'Review: Mahler/Busoni Vocal/Orchestral Works', *Gramophone*, May 1994: https://www.gramophone.co.uk/review/mahlerbusoni-vocalorchestral-works.

[40] This is also the case in reviews published in well-regarded classical music media outlets: Corinna de Fonseca-Wollheim, 'Mahler's 'Earth', compressed by Schoenberg', *New York Times*, 26 Oct 2012: https://www.nytimes.com/2012/10/28/arts/music/schoenbergs-version-of-mahlers-song-of-the-earth.html; K. Smith, '(Mahler) Das Lied von der Erde (arr Schoenberg), *Gramophone*, Oct 2011: https://www.gramophone.co.uk/review/mahler-das-lied-von-der-erde-arr-schoenberg.

which I am aware (nine of the full work, two of individual movements), along with instrumentation details; all but two were written in the twenty-first century, and with the exception of Schoenberg, all of the arrangers are best known for their work as conductors and performers, rather than as composers.[41]

[41] Iain Farrington, Willem van Merwijk, Eberhard Kloke and Reinbert de Leeuw maintain(ed) a composition practice alongside their arrangement and performing work (Farrington is a pianist; Merwijk is a saxophonist; De Leeuw was a conductor and pianist; Kloke is a conductor). Henk Guittart is a violist; Glen Cortese and Michel Galante are conductors.

Arranger	*Year*	*Publisher*	*Wind*	*Brass*	*perc/hp/pno/cel /harm/mand*	*Strings*
Schoenberg/Riehn	1920/ 1983	Universal	1 1 1 1	1 0 0 0	2 0 1 1 1 0	1 1 1 1 1
Cortese (1)	2006	Universal	1 1 1 1	1 1 1 0	2 1 0 1 0 0	2 2 2 2 1
Cortese (2)[42]	2006	Universal	2 2 2 2	2 2 2 0	3 1 0 1 0 0	not specified
De Leeuw[43]	2011	Universal	1 1 2 1	1 0 0 0	1 1 1 1 1 0	1 1 1 1 1
Farrington[44]	2016	Aria Editions	1 1 1 1	1 1 1 0	2 1 0 1 0 0	1 1 1 1 1
Galante[45]	2015	-	1 1 1 1	1 1 1 0	2 0 1 1 1 0	1 1 1 1 1
Guittart [46]	2018	Donemus	1 1 1 1	1 0 0 0	2 0 1 1 1 0	1 1 1 1 1
van Merwijk[47]	c.2017	-	*For wind, brass, and percussion*			
Natalia Ensemble[48]	c.2019	-	1 1 1 1	1 1 0 0	2 2 2 1 1 0	1 1 1 1 1
Partial:						
Eber (Von der Jugend)[49]	1926	Universal	1 1 1 0	0 3 1 0	1 0 1 0 1 0	not specified
Kloke (Abschied)	2004	Universal	1 1 1 1	1 0 0 0	1 1 1 0 0 1	1 1 1 1 1

Figure 4.1: Chamber arrangements of *Das Lied*, 1920-2019.

[42] The two arrangements by Cortese were commissioned in 2004 by the Octavian Society (under the directorship of Daniel Ng), and have both been widely performed since.
[43] Recorded in late 2019, this version can be heard sung by Lucile Richardot and Yves Saelens, with the arranger conducting the Het Collectif (Alpha 633, 2020).
[44] Iain Farrington's version has been championed by the Aurora Orchestra, for whom he is 'arranger in residence'. He has created chamber orchestrations of many nineteenth-century symphonies and orchestral works; a catalogue of published arrangements is available at Aria Editions: https://www.ariaeditions.org/store/c2/Chamber_orchestra_-_scores_%28purchase%29.html.
[45] Michel Galante's revision of the Schoenberg/Riehn orchestration has been performed by the Argento ensemble; see James R. Oestreich, 'If Mahler were Writing Now', *The New York Times,* 18 Jan 2015: https://www.nytimes.com/2015/01/19/arts/music/argento-at-the-armory-with-das-lied.html.
[46] Henk Guittart's arrangement is programmed alongside Schoenberg's *Lieder eines fahrenden Gesellen* on the recording *Verein für musikalische Privataufführung, Vol. 5 – Gruppo Montebello* (Etcetera, 2019).
[47] Three movements of Willem van Merwijk's wind ensemble arrangement – where the heavy lifting of the absent string parts is done by tuned percussion – can be heard in the live recording *Lang zullen we ronddraaien – Nederlands Blazers Ensemble* (NBE Live, 2018).
[48] The arrangement of 'Der Abschied', made collaboratively by the ensemble, is currently available online, uploaded to YouTube by the Natalia Ensemble: https://www.youtube.com/watch?v=7JVAOrNRnEU&t=37s.
[49] This arrangement, for the Dol Dauber Salonorchester, was recorded in 1928 and has been remastered for various later compilations of historic Mahler recordings.

The recent surge in chamber orchestrations of Mahler's music takes us away from ideals of artistic originality and towards the idea of arrangement as finely-honed craft.[50] Indeed, I have found no commentaries associated with the versions listed above that suggest kinship with ideas of updating Mahler for modern listeners, or ideas of 'composed interpretation' on the part of the arranger. Instead, on the whole, they tend to offer historical justifications for their versions – invoking frequently the precedent of Schoenberg's Society – and promote the ways in which their versions increase the accessibility of Mahler's music, on both practical and musical grounds.

Iain Farrington has stated that the Schoenberg/Riehn version is rife with textural shortcomings owing to the financial and practical limitations of the Society for Private Musical Performances, and that its prominent use of harmonium and piano betrays a 'fill in the gaps' mentality.[51] For Farrington's own chamber orchestration of *Das Lied,* which was premiered in 2016, he started from scratch in reducing the music from the full orchestral score, and aimed to compress Mahler's textures in a manner more attuned to the composer's own instrumental writing. In a version billed as a light emendation of the Schoenberg/Riehn arrangement, Michel Galante makes substantial textural and timbral changes by adding trumpet and trombone to the mix; these were received favourably as 'return[ing] a vital color' to *Das Lied*.[52] Similarly, de Leeuw's arrangement draws extensively upon the Schoenberg/Riehn score, and again adds in additional instruments. One reviewer mused that 'once you are reminded how crucial the sepulchral rasp of the contrabassoon is to the scoring of "Der Abschied", you wonder what Schoenberg was thinking to exclude it' – this reflects both the extent to which the sonic specificities of

[50] In recent musicological work by Emily Payne which rehabilitates the notion of 'craft' in musical performance – set apart from the connotations of 'innovation' that so often beleaguer discussions of musical creativity – I find many productive points of contact for future thinking on arrangements that, unfortunately, I have not had space to develop here. See Payne, 'Creativity beyond innovation: Musical performance and craft', *Musicae Scientiae,* 20/3 (2016), 325-344.

[51] See Iain Farrington, Introductory note to *Gustav Mahler: Das Lied von der Erde, for Soloists and Chamber Ensemble* (London: Aria Editions).

[52] George Grella, 'Argento Ensemble offers an earthy, profound "Das Lied"', *New York Classical Review,* 16 Jan 2015: https://newyorkclassicalreview.com/2015/01/argento-ensemble-offers-an-earthy-profound-das-lied/.

Mahler's orchestral score inevitably inflect the reception of chamber arrangements, and the pervasive notion that Schoenberg's priorities were artistic rather than practical.[53]

Klaus Simon, who has arranged many of the symphonies and songs for chamber orchestra but not (yet?) *Das Lied,* has written of creating his versions 'in keeping with the original tradition of early 20th century Vienna' by using both piano and harmonium, while acknowledging that the inclusion of the latter 'sound[s] anachronistic to contemporary ears'.[54] Simon has a system for determining the exact instrumentation of his chamber versions: he starts with wind quintet, string quartet and double bass, percussionist, piano, and harmonium, onto which he adds additional parts (trumpet, second horn or clarinet) should a particular score require additional colour.[55] This systematic process allows for quick and consistent working; Simon, like Farrington, is a highly prolific arranger with a fine-tuned modus operandi. While Simon, Farrington, and the other figures listed above are not approaching their arrangements from a (re)compositional perspective, they are still single figures, and the hyphenated model of authorship (Mahler-Farrington, Mahler-de Leeuw, and so on) still applies.

The 2019 turn to *Das Lied* by the Natalia Ensemble is worthy of brief focus here, as the ensemble promotes a type of collaborative creativity further removed from the dual-author 'composer-arranger'. The Natalia Ensemble was founded in 2013 by former members of the Gustav Mahler Jugendorchester, who hoped to create a 'revolutionary' ensemble that is entirely self-directed by its members – no conductor, no manager, no artistic director – with the aim of creating an environment for music-making to develop, collaboratively, from within the ensemble. They have suggested that this approach can re-centre the music in a manner aligned with the artistic ideology of Schoenberg's Society (in their words, 'the score can once again take the reins'), with the respective early-twentieth-century and early-twenty-first-century projects each wishing to study

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[53] Edward Seckerson, 'Review: Mahler, Das Lied von der Erde (Gerhild Romberger; Lucile Richardot)', *Gramophone* (2020): https://www.gramophone.co.uk/reviews/review?slug=mahler-das-lied-von-der-erde-gerhild-romberger-lucile-richardot.

[54] Cited in Misha Aster, 'Mahler's chamber symphony: an Interview with Klaus Simon', *Mini Mahler Teil 1* programme booklet (2010-11): http://minimahler.com/download/mini-Mahler_Teil1-Programme.pdf (2010-11), 4.

[55] Misha Aster, 'Titan's March: an interview with Klaus Simon', in *Mini Mahler Teil 1*, 11.

and disseminate 'great symphonic works'.[56] Their repertoire consists largely of their own arrangements of large-scale nineteenth- and early-twentieth-century music – the creation of which requires 'great involvement and responsibility' from each player – and their first CD, released in 2017, was of Mahler's Fifth.[57] In distributing the creative process of arrangement across the whole ensemble, textures emerge that showcase virtuosic technique and a highly idiomatic adoption of particular lines by particular instruments. Their ensemble-led interventions centralise the musicians at the heart of the endeavour, and blur typical constructions of performance and arrangement; further research into group-based projects such as this would certainly benefit from the recent musicological attention given to notions of 'distributed creativity'.[58] While the collaborative approach of the Natalia Ensemble is unusual, their repertorial focus and extensive use of arrangements can be compared to a number of other ensembles over the past decade, which are also formed of, and/or directed by, young professional musicians as part of diverse portfolio careers.[59] The remainder of this vignette will consider three such ensembles, all of which have extensively performed reduced orchestrations of Mahler's symphonic music: Ensemble Mini, The Mahler Players, and Orchestra for the Earth.

The Scottish Highlands-based project 'Mahler in Miniature' ran from 2013 to 2017. The founder and conductor Tomas Leakey formed a chamber ensemble – The Mahler Players – specifically for the project, which travelled to remote and rural areas without large concert halls or regular visits from orchestras, in order to '[open] up opportunities

[56] 'la partitura vuelve a tomar las riendas, generando el inexorable impulso de expandirse al más alto nivel'. Cited from Ramón del Buey Cañas, 'Natalia Ensemble en el FIS: invertir el Sistema, transporter la música, festejar la grandeza', *Bachtrack,* 10 Aug 2017: https://bachtrack.com/critica-santander-festival-natalia-ensemble-heroica-beethoven-arriaga-august-2017.

[57] For more information, see 'About' on the ensemble's website: https://www.nataliaensemble.com/#about; Cited from 'Natalia Ensemble', profile on *Bilbao 700* website (2017): http://www.bilbao700.eus/musika-musica/2017/artistas/natalia-ensemble/4414/index.html.

[58] The most prominent publication to date in this field is the essay collection edited by Eric F. Clarke and Mark Doffman, *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* (New York: Oxford University Press, 2017).

[59] There is an enterprising spirit at play here that may tap into the broader market zeitgeist of 'start-ups' and a desire to pursue creative freedom by pursuing work outside of traditional routes into professional performance, which are under threat in many economies.

for those who have not heard his music to do so for the first time'.[60] Over the course of the project, Mahler's symphonies and songs were heard in Ardross, Dornoch, Findhorn, Lossiemouth, Nairn, Strathpeffer and Ullapool, as well as in the cities of Perth and Inverness.[61] Making the experience of hearing Mahler live accessible – in a literal sense – for audiences living in far-flung regions necessitated the use of scaled-down versions, so the function of arrangement here was, at least in part, highly practical. An unrelated, slightly earlier series of small-scale performances of Mahler took place in Berlin between 2010 and 2013. This project, 'Mini-Mahler', was instigated by conductor Joolz Gale and his Ensemble Mini, whose impetus was 'to be inspired by – and to continue – the practices of Schoenberg's Society for Private Musical Performances, which aimed to explore contemporary symphonic music in the forum of the mini-orchestra'.[62] Musically speaking, the 'mini-Mahler' and 'Mahler in Miniature' projects are strikingly similar: both claim affinity with Schoenberg's Society, using some of its arrangements alongside more recent and newly commissioned reductions; both follow a guiding aesthetic impetus to convey the 'essence' of the original work as fully as possible through their small forces; and the mission statements of both emphasise chamber-like aspects within Mahler's symphonic writing and their wish to highlight and explore this dimension.[63]

Promotional material, programme notes, and reviews surrounding both projects also demonstrate frequent recourse to a series of metaphors associated with miniaturist aesthetics, most prominently descriptors of the music as 'crystalline', 'distilled',

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[60] Tomas Leakey, 'Mahler in Miniature (2013-2017)', project page on the Mahler Players website: http://www.mahlerplayers.co.uk/mahler-in-miniature/.

[61] Information gathered from the 'Previous Concerts' page on the Mahler Players website: http://www.mahlerplayers.co.uk/previous-concerts/. The ensemble has continued to operate beyond 'Mahler in Miniature': in more recent years, they have featured reduced versions of symphonies by Beethoven, Brahms, and Sibelius symphonies, orchestral music by Debussy and Ravel, Act 1 of *Die Walküre* and a chamber orchestra 'fantasy' on *Parsifal*.

[62] Cited from liner notes to the Ensemble Mini recording of Klaus Simon's chamber arrangement of Mahler 9, which Gale commissioned. *Mahler: Symphony No. 9* (ARS Produktion, 2014). Gale has continued to direct 'Ensemble Mini' in the years since, and has focused on works by other predominantly late-Romantic composers in reduced arrangements.

[63] For example, the 'Mahler in Miniature' blurb states that 'Much of Mahler's writing uses the orchestra in a very chamber-like way and the passages which do require large forces in the originals, although they may lose some of their raw power, can still be given the same or more intensity by the players'. See 'Mahler in Miniature (2013-2017)'. The 'mini-Mahler' series followed several thematic threads, one of which was 'Mahler and the chamber ensemble'.

'concentrated', and 'intimate'.[64] Both ensembles also speak of 'accessibility': while with the 'Mahler in Miniature' project, as mentioned before, this is meant in a practical sense, with 'mini-Mahler' notions of accessibility are entwined with ideas of musical perception. Their artistic statement claims that 'accessibility is aided with increased intimacy. With Ensemble Mini, audiences don't need to feel intimidated anymore'.[65] The notion of the accessibility of the miniature has tract in discourse surrounding miniature material objects: it is easy to see how large-scale objects or systems might be, as Jack Davy and Charlotte Dixon put it, 'rendered accessible […] by their diminutive size' – a scale model of a particular train zooming around a living room rail network, or an Eiffel tower held in the palm of a hand, for instance.[66] But while such a metaphor might work at a visual level in a symphonic equivalent, as all the players can be seen at once, or even in relation to isolated sonic moments, as the ear might better grasp individual lines, the diminutive potential of a Mahler symphony for chamber orchestra is clearly complicated because the processes of miniaturisation do not extend to its duration: can a 'mini' Mahler 3 really be 'mini' when it lasts over an hour and a half?

The miniaturist claims of these versions contain a paradox: on one hand, the chamber arrangements are valorised for their 'crystalline' expression of 'the composer's core ideas',[67] but on the other, they rest upon the notion that orchestration and texture are not part of those 'core ideas'. It is again Ensemble Mini who states this unequivocally, when they claim to 'present big symphonic composers with no strings attached; no silly hang-ups, just pure, unadulterated music'.[68] Such a statement both reinforces the long-held relegation of matters of instrumentation to 'secondary

[64] Interest in the aesthetics of the miniature has recently undergone a renaissance within interdisciplinary studies of material culture: see, for instance, Jack Davy and Charlotte Dixon, eds., *Worlds in Miniature: Contemplating Miniaturisation in Global Material Culture* (London: UCL Press, 2019). The key earlier theorist of the miniature, upon whom much of the more recent literature builds, is Susan Stewart, who writes from a Freudian-Marxist perspective in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), esp. Ch. 2, 'The Miniature'.
[65] See the Ensemble Mini website, under 'Idea': http://minimahler.com/#mini-familie.
[66] Davy and Nixon, What makes a miniature?', in *Worlds in Miniature,* under the subheading 'Scaling'.
[67] See the Ensemble Mini website, under 'Idea': http://minimahler.com/#mini-familie.
[68] They further cite, approvingly, a review by Jörg Königsdorf that praises the ensemble for making 'expanded orchestras seem almost like fossils from a time when the slightest idea required an immense orchestra'. See the Ensemble Mini website, under 'Idea' and 'Press'.

parameters', as was noted in Chapter 1, and seems at odds with widespread understanding of the inextricable importance of timbre to compositions of the *fin-de-siècle*; further, the notion that Mahler's intricate and (many argue) form-generating deployment of texture and timbre might be considered 'silly hang-ups' could even raise the spectre of the anti-Semitic weaponisation of tone-colour by critics of the early twentieth century.[69]

One major difference between 'mini-Mahler' and 'Mahler in Miniature' was the respective locality of each project. The Berlin-based 'mini-Mahler' took place in a city replete with opportunities to hear full-scale Mahler, especially as their 2010-12 timespan overlapped with the anniversary seasons. As such, their Mahler offered something 'new' to cosmopolitan concert-goers – their small scale carving out for them a tiny gap in a busy market. The rural settings of 'Mahler in Miniature', on the other hand, might draw attention to the fact that for all the evocations within Mahler's music of mountain landscapes, of rural musical traditions, of the countryside and of its inhabitants – and however deeply engrained the knowledge of Mahler's lakeside composing huts and long Alpine hikes may be for listeners – the performance of these works is, typically, inescapably urban: the scale of his symphonies and orchestral songs requires the architecture, personnel, and infrastructure found in large cities, not in alpine villages, to be practically and financially viable in performance. In other words, the urban practicalities of Mahlerian monumentality are at odds with its 'world-embracing' aesthetics. (Indeed, this tension echoes at a pragmatic level the notion that Mahler's landscape idylls are often framed self-consciously as impossible utopias, with cowbells as sinister as they are pastoral, and bucolic passages juxtaposed with sonic markers of technological modernity).[70] Such constitutive tensions within the music are brought into relief by these 'travel-sized' miniature versions.

One further claim made by the 'mini-Mahler' project is worth pursuing here: 'No longer can the fat-cat orchestras sit back and relax: Ensemble Mini is the carbon-neutral and environmentally-friendly answer to classical music'.[71] The rhetoric here uses a

[69] See Painter, 'The Sensuality of Timbre'.
[70] Such contradictions are explored at length in Peattie's *Gustav Mahler's Symphonic Landscapes*.
[71] See the description of the project's aims on their website: http://minimahler.com/#mitglieder.

common marketing technique of offering a solution to a perceived problem, targeting the classical music scene at large. While no further space was given in the extensive 'mini-Mahler' programme essays to either of the issues invoked here – the environment, and the domination of musical production by wealthy establishments – the quote alone raises pertinent issues. With increasing attention being paid to the responsibilities of individuals and organisations to reduce carbon emissions, there could feasibly be an impasse, in the not-too-distant future, between the continued desire to programme monumental symphonies and the realities of sustainable orchestral practice. A 2010 report by Julie's Bicycle, the London-based environmental charity for the arts, demonstrated that there is currently low awareness among artistic directors of the 'environmental impacts of repertoire choices on tour emissions';[72] and a more recent study has shown that even the additional use of paper and electricity required for a Mahler-sized orchestra, as opposed to a Mozart-sized orchestra, makes a noticeable impact upon an organisation's overall carbon footprint.[73] The Helsingborg Symphony Orchestra, under manager Fredrik Österling, is one of few major musical organisations to have vowed to cut air travel completely from their touring schedule, following major climate activism campaigns in Sweden in recent years, while an investigative report by the German music news site *Van* found major German orchestras less willing to implement change.[74]

A third example of an orchestral project that extensively uses chamber arrangements of Mahler – and one that is directly concerned with issues of climate – is the UK-based Orchestra For The Earth (OFE), a group originally formed in 2016 by conductor John Warner as the Oxford college-based St Peter's Chamber Orchestra, and rebranded in 2018 as a climate-activist ensemble.[75] Unlike The Mahler Players and

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[72] Catherine Bottrill, et al., 'Moving Arts: Managing The Carbon Impacts of our Touring (Vol. 2, Orchestras)'. Report for Julie's Bicycle, London, 2010: 13.
[73] Alba Prado-Guerra, Sergio Paniagua Bermejo , Luis Fernando Calvo Prieto, Monica Santamarta Llorente, 'Environmental impact study of symphony orchestras and preparation of a classification guide', *International Journal of Environment Studies,* 77/6 (2020), 1044-1059.
[74] Merle Krafeld, 'Content vs Klima: Welche Rolle spielt Klimaschutz für deutsche Konzerthäuser und Orchester?', *Van,* 07 Mar 2019: https://van.atavist.com/klima-deutschland; see also Thomas Senne, 'Klimaneutrale Konzerte im Klassikbetrieb', *Deutschlandfunk Musikjournal,* 30 Dec 2019: https://www.deutschlandfunk.de/oekobilanz-klimaneutrale-konzerte-im-klassikbetrieb.1993.de.html?dram:article_id=466917.
[75] They are registered as a charity: reg. 1180771.

Ensemble Mini, where matters of arrangement are celebrated, the Orchestra for the Earth rarely mention the fact that they are performing arrangements in their publicity material, and have omitted arrangers from the expected positions on concert programmes and posters.[76] In 2017, the orchestra 'took Mahler back to the alps', performing a reduced version of Mahler's ninth symphony in Steinbach, Maiernigg, and Toblach – they claim to be the first ensemble to have performed Mahler's music in or near all three of his composing huts. This experience of performing Mahler's music within the landscape that is believed to have inspired it, and realising that such natural beauty worldwide is endangered, was part of the reason behind their climate-activist rebranding. The OFE believes that because 'music and the environment are inextricably linked, with composers throughout history taking inspiration from the power, beauty, and endless variety of nature', that music can also provide 'a fresh approach to engaging people with the environmental crisis, and inspiring them to play their part in averting it'.[77] The OFE partnered with the Naturpark Attersee-Traunsee to open a wildflower nature reserve in Mahler's name, 'Gustav Mahler's artenreiche Blumenwiese' ('species-rich flower meadows'), with meadows in areas near the composer's holiday retreat in Steinbach am Attersee.[78] Other initiatives include planting a tree for every concert ticket purchased, via the Eden Reforestation Project, and ad-hoc donations to various wildlife charities that link well with a particular concert (for instance, proceeds from a performance of the finale of the Second Symphony, with its famous flute 'birdsong', went to Bird Life Austria).[79] It's a clever and successful strategy: awareness for the cause

[76] This claim is based on an extensive trawl through their website and social media history (Facebook, Twitter, Instagram) in December 2020. A review of an Oxford performance in 2017 begins by suggesting that the orchestra wilfully overlooks the fact of arrangement: see Joseph Evans, 'Review: SPCO Alpine Tour Launch Concert: Mahler Symphony No. 9', *The Oxford Culture Review,* 4 July 2017: https://theoxfordculturereview.com/2017/07/04/spco-alpine-tour-launch-concert-mahler-symphony-no-9/. (SPCO – St Peter's Chamber Orchestra – was the name of the ensemble prior to its rebranding).

[77] See the 'What We Do' page on Orchestra For the Earth website: https://www.orchestrafortheearth.co.uk/whatwedo.

[78] See webpage on the site of the Naturpark Attersee-Traunsee https://www.naturpark-attersee-traunsee.at/naturparkprojekte/aktuelle-projekte/307-fields-of-flowers.html.

[79] This performance (of the finale only) was a lockdown collaboration between OFE and The Self Isolation Choir. Available on YouTube: https://www.youtube.com/watch?v=3ynThTYW90g.

is raised, and support is garnered from the audience by appealing to biographical accounts of Mahler's appreciation for, and creative dependence upon, the natural world.

Die liebe Erde allüberall	Everywhere the dear Earth
Blüht auf im Lenz und grünt aufs neu!	Blossoms in spring and grows green again!
Allüberall und ewig blauen licht die	Everywhere and forever the distance shines
Fernen!	bright and blue!
Ewig… ewig…	Forever… forever…[80]

The climate activism of the Orchestra for the Earth encourages us to think about Mahler's *Song of the Earth* in a different light. Put bluntly, faith in the eternal renewal of spring, as professed in the closing lines of 'Der Abschied' quoted above – a faith shared by a poet and composer who lived eleven centuries apart – may be difficult for a twenty-first-century listener to maintain amid worst-case climate predictions that suggest large proportions of the planet may be uninhabitable by the turn of the 2100s.[81] That such concerns are seeping into the contemporary reception of *Das Lied* is signalled by Richard Morrison's words from June 2020: 'the consolation offered by *Das Lied* is that, though humans die, the Earth and its beauties go on […] today, though, we have messed up the world so badly we can't even be sure of that'.[82] Arrangement is – explicitly or implicitly – being posited here as an answer to the question of how to sustainably perform Mahler; this reflects the move towards reduced arrangements in the face of the more immediately acute Covid-19 crisis. But there are inevitable questions and

[80] The end of 'Der Abschied', trans. Richard Stokes, in *The Book of Lieder*.
[81] One such scenario is provided by two architects of the 2016 Paris Agreement, Christiana Figueres and Tom Rivett-Carnac: 'The only uncertainty is how long we'll last: a worst case scenario for the climate', *The Guardian,* 15 Feb 2020: https://www.theguardian.com/environment/2020/feb/15/worst-case-scenario-2050-climate-crisis-future-we-choose-christiana-figueres-tom-rivett-carnac. A similar point about *Das Lied* is made in a profile of the Orchestra for the Earth on the German blog *A Green Belt of Sound,* which notes that when Mahler completed it, there weren't 'up to 200,000 flights a day', 'systematic deforestation', or 'plastic whirlpools' in the oceans. See Stefan Franzen, 'Mahler-Sommer II: Ein Orchester für die Erde', *A Green Belt of Sound* blog, 3 July 2019: http://greenbeltofsound.de/2019/07/mahler-sommer-ii-ein-orchester-fuer-die-erde/.
[82] Richard Morrison, 'Pappano/Connolly review – Opera's super-trouper is better than ever', *The Times,* 22 June 2020: https://www.thetimes.co.uk/article/pappano-connolly-review-operas-super-trouper-is-better-than-ever-dr7jp2x8w.

problems raised by such suggestions, and it will be interesting to see how these are developed and addressed in future years.

This series of case studies around *Das Lied* and 'miniature Mahler' has traversed a broad array of practices of, and contexts for, musical reimagining in the twenty-first century. Ending with the climate-engaged examples of the Orchestra for the Earth and Ensemble Mini leads me now to pivot into my next series of vignettes, all of which address similarly politically-engaged reimaginings of canonic works – this time by Robert Schumann.

4b 'Diversifying' Schumann?

The next set of vignettes brings into focus three reimaginings of Schumann – two of *Dichterliebe*, one of *Frauenliebe und -leben* – made between 2017 and 2019. All were intended, in part, to expose the perceived insularity and conservatism of art song performance in the twenty-first century, and all seem to consider the 'dead white man music'[83] of their canonic source material a challenge to be grappled with in the context of twenty-first-century identity politics.

[83] I borrow here a title of a composition by Evan Williams. According to his website, Williams's harpsichord concerto *Dead White Man Music* confronts issues and questions surrounding his own position 'as a young Black composer' in an overwhelmingly white, male field, including: 'Does my work propagate an art form created by and for wealthy White men? If so, how do I address this? And of course, Does any of this matter? Should I just go on being influenced by the great music that inspires me, no matter who wrote it?'. Williams uses both specific pieces (Bach, 'Es ist genug' and Dowland, 'Flow my tears') and baroque compositional techniques and forms in juxtaposition with a loose atonal language and patterns/techniques from popular genres (particularly 'groove' and 'flow') to depict, fairly literally, his musical reckoning with issues of tradition and identity. See Williams, 'Dead White Man Music: A Concerto for Harpsichord', blog post on the composer's website, 12 June 2016: http://www.evanwilliamsmusic.info/blog/dead-white-man-music-a-concerto-for-harpsichord#.

Vignette 3: Queering *Frauenliebe*

The general manager of the Helsingborgs Konserthus, Fredrick Österling – cited previously for his climate-aware attitude to orchestral management – programmes concert seasons of 'rampant creativity',[84] which foreground music by women and living composers, showcase lesser-known historical works, and deploy bold programming devices such as interpolating contemporary miniatures between symphonic movements.[85] One such concert, performed on 25th and 26th October 2017, comprised orchestral music by Smyth, Britten, Poulenc, and Tchaikovsky; the introduction in the programme brochure makes very clear the absence of heterosexual composers.[86] Österling also ensures adequate representation of minority groups in the artists he books – an important one to mention here is the tenor Rickard Söderberg, who is known in Sweden for his gay rights activism. In Spring 2018, a letter arrived at the Konserthus from an anonymous audience member, accusing the programmers of jumping on a bandwagon of political correctness – the actual term used was 'Bögtåget', which has been translated as 'the fag train' – and claiming that they, as a previously loyal concert-goer, would never return to the hall.[87] Österling, also a composer, set the words of this 'hate letter' to music, at the suggestion of Söderberg, and programmed the resulting cantata *Bögtåget* for a concert in May 2018. He explains:

> The hate letter I received reeked of contempt and fear for the love between human beings. I had no hesitation when Rickard Söderberg suggested that I should set it to music. By considering the text as an opera libretto, we were able to scrutinise the emotions that the anonymous sender was seeking to express.

[84] Andrew Mellor, 'Could equality be the key to enlivening our ossified programming?', *Rhinegold* online, 11 April 2018: https://www.rhinegold.co.uk/classical_music/equality-key-enlivening-ossified-programming/.
[85] Of course, this is 'bold' by current, not nineteenth-century standards. The 2017-18 and 2018-19 programmes are (at the time of writing) available on the Helsingborgs Symfoniorkester & Konserthus Issuu page: https://issuu.com/konserthuset.
[86] Helsingsborg Symfoniorkester 2017-18 season brochure: https://issuu.com/konserthuset/docs/hso_generalprogram_webb_2.0, 20-21.
[87] News bulletin on behalf of the Helsingborgs Konserthus, 'Hate mail… that made us change a concert!', 17 May 2018: https://www.mynewsdesk.com/se/helsingborgs-konserthus/news/hate-mail-punkt-punkt-punkt-that-made-us-change-a-concert-306572.

> And at the same time, we are doing exactly what an artistic institution should be doing; we are reflecting our times in our art.[88]

News of the defiant, proudly queer concert went 'viral',[89] reaching mainstream media and specialist outlets for LGBTQ+ and classical music news in countries including Canada and Australia, as well as throughout Europe. In an interview with the CBC radio show *As It Happens,* Söderberg spoke of turning the homophobic 'fag train' comment into something riotously fun: 'I want to get on that train. It sounds fantastic'.[90] In their project, he and Österling maintained a balance of tongue-in-cheek, light-hearted critique with a serious message of commitment towards inclusive artistic practice, of zero tolerance towards hate speech, and of a refusal to be intimidated by threats of losing once-loyal audience members.[91]

There was one other piece on the programme alongside *Bögtåget*, also sung by Söderberg: Schumann's *Frauenliebe und -leben,* in an orchestration by Österling. It was a straightforward orchestration, with the specific purpose of providing Söderberg with a large orchestral platform for his subversive, emphatically homoerotic performance of Schumann's songs. Indeed, it could be argued that their collaborative twisting of such an established, canonic work for the cause of gay rights has the potential to be even more impactful than the creation of an entirely new work, because of the 'shock factor' of hearing something so familiar doubly distorted through the performing voice and the orchestration. This is especially pertinent in light of the fraught reception history of *Frauenliebe und -Leben* in scholarship and performance: the songs' idealistic portrayal of the expected trajectory of a woman's life has become increasingly unpalatable for

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[88] Österling, cited in 'Hate mail… that made us change a concert!'.
[89] Österling et al., 'Think global. Play local.', *Eigenart Magazin,* 18 Nov 2020: https://eigenart-magazin.de/think-global-play-local/.
[90] 'Why this Swedish tenor turned anti-gay hate mail into a song' [author uncredited], *CBC Radio* website, 31 May 2018: https://www.cbc.ca/radio/asithappens/as-it-happens-thursday-full-episode-1.4685830/why-this-swedish-tenor-turned-anti-gay-hate-mail-into-a-song-1.4685835.
[91] It is worth noting that the orchestra and the concert hall receive generous state and regional funding, and are not especially large organisations, which means they can take greater programming risks and, to an extent, absorb any loss of income suffered as a result of alienating more conservative audience members. Financial information on arts funding can be found in annual reports available on the Helsingborg municipal administration's website: https://helsingborg.se/kommun-och-politik/stadens-ekonomi/publikationer/.

many singers today, and for decades scholars have debated whether understanding historical contexts for Chamisso's poems and Schumann's settings can mitigate the reiteration through performance of a gender ideology so completely out of touch with our own.[92] Suzanne Cusick, in 1994, spoke of a dilemma facing those engaged in the 'feminist critique' of canonic works: 'feel[ing], with gathering regret, that we can never listen to music again'.[93] For Cusick, neither throwing out such 'offensive' works from the performing canon, nor 'allowing them to go on representing an ideal of womanhood in which we might claim to no longer believe' were satisfactory options; instead, she proposes undermining the 'ideology of faithful performance'.[94] Jeffrey Swinkin, in his 2016 monograph on analysis, performance, and performativity, takes Cusick's suggestion seriously and constructs an analytically-inspired interpretation of 'Du Ring an meinem Finger' that 'resists' its 'misogyny', by bringing out in performance 'subversive' aspects of the musical foreground that he believes protest against the background and middleground levels of his own Schenkerian reading of the song.[95] While Swinkin's is a niche example – one which may well speak more to music theorists than it does to performers and audiences – singers, pianists, and musicologists continue to grapple with ways to reconcile the cycle's 'glorious music' with its 'ridiculous words', to borrow Elissa Guralnick's memorable formulation.[96]

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[92] In English-language scholarship, the highly influential essays by Ruth Solie and Kristina Muxfeldt remain key texts. See Ruth Solie, 'Whose Life? The Gendered Self in Schumann's *Frauenliebe und -leben*', in *Music and Text: Critical Inquiries,* ed. Steven Scher (Cambridge University Press, 1992), 219-240; Kristina Muxfeldt, '*Frauenliebe und -leben* Now and Then', *19th-Century Music,* 25/1 (2001), 27-48.

[93] Suzanne G. Cusick, 'Gender and the Cultural Work of a Classical Music Performance', *Repercussions,* 3/1 (1994), 77-110: 78.

[94] Cusick, 'Gender and the Cultural Work of a Classical Music Performance', 79-80.

[95] This example (complemented by performances by Swinkin and singer Jennifer Goltz available on a companion website) seeks to put into practice the author's belief that 'one can (and sometimes should) perform a piece in such a way as to channel ambivalence toward or even distaste for its apparent ideology'. See Swinkin, *Performative Analysis: Reimagining Music Theory for Performance* (Rochester: University of Rochester Press, 2016), 163.

[96] Elissa S. Guralnick, '"Ah Clara, I am Not Worthy of Your Love": Rereading "Frauenliebe und leben", the Poetry and the Music', *Music & Letters,* 87/4 (2006), 580-605: 580. It is worth noting that some singers reject feminist criticisms of the work altogether: Susan Graham, for instance, has sought to 'disabuse people of the impression that it's old-fashioned and not relevant', asking 'who hasn't felt that way when they were first in love?'. See Chris Ruel, 'Q&A: Mezzo-Soprano Susan Graham on Schumann's 'Frauenliebe und -leben: Variations', The Power of Love & Malcolm Martineau's Genius', *OperaWire,* 2 Feb 2020: https://operawire.com/q-a-mezzo-soprano-susan-graham-on-schumanns-frauenliebe-un-

It is well known to musicologists – and much less so to the general concert-going public – that the baritone Julius Stockhausen sang *Frauenliebe und -leben* in the nineteenth century 'without raising eyebrows'.[97] Laura Tunbridge has explained that Stockhausen approached his performance of the cycle as 'a kind of role-playing', depending upon the same sort of suspension of disbelief that is common in operatic performance.[98] However, Tunbridge continues, amongst the results of the tightening of lieder performance conventions from the interwar period onwards was that 'attitudes to gender and performance became much less flexible in the late twentieth century'.[99] Edward T. Cone, writing in 1974, gives an indication of further differences between the performance of gender in opera and lieder – this time, that the (relatively) serious tradition of trouser role performance on the one hand, and the perception of male-to-female operatic cross-dressing as 'humorous or grotesque' on the other, had been mapped back onto the lieder stage:

> On the modern dramatic stage in Western countries, women may occasionally take on men's roles - especially young men's; but the reverse is rare and is probably acceptable only for humorous or grotesque effects. What is interesting is that we have transferred these theatrical conventions to the concert stage, where we apply them to non-operatic song. Thus we accept the performance of *Dichterliebe* by a woman, but not of *Frauenliebe* by a man - although we would permit a man to sing a narrative in which a woman's voice is quoted.[100]

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leben-variations-the-power-of-love-malcolm-martineaus-genius/. Graham and Martineau have toured a programme that celebrates each stage of the protagonist's life by adding songs on similar themes between each of Schumann's.

[97] Natasha Loges, 'The Limits of the Lied: Brahms's *Magelone-Romanzen*', in *Brahms in the Home and the Concert Hall: Between Private and Public Performance,* ed. Loges and Katy Hamilton (Cambridge: Cambridge University Press, 2014), 300-323: 318.

[98] Tunbridge, *The Song Cycle,* 54.

[99] Tunbridge, *The Song Cycle,* 56. Similar issues are addressed, in relation to the once-common, later-controversial tradition of women singing cycles like *Winterreise*, in Lawrence Kramer, 'Sexing Song: Brigitte Fassbaender's *Winterreise'*, in *Word and music studies: essays on performativity and on surveying the field*, ed. Walter Bernhart and Michael Halliwell (Amsterdam: Rodopi, 2011), 157-172.

[100] Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974), 23.

Today, performances of *Frauenliebe* by men remain controversial. Before Roderick Williams sang the cycle as part of a recital with Joseph Middleton titled 'Woman's Hour', at the Wigmore Hall in 2020, he convened a roundtable discussion on issues of gender in *Frauenliebe* and in lieder performance more generally, prompted by sceptical responses he had received about the project.[101] Members of the panel spent several minutes discussing conundrums of how a man might approach 'inhabiting' a role that includes attributes both physiological (breasts and wombs) and psychological (of a mother's love) that are associated with women (clearly, it is an essentialised and exclusionary conception of womanhood).[102] The previous notable example was Matthias Goerne's performance of the cycle in 2006. In international press commentary, protestations were made about how Goerne's maleness threatened the integrity of the musical work: one commentator had a 'nagging sense of hearing great songs turned inside out for no convincing reason', while Fischer-Dieskau reportedly called his former student's project 'ridiculous, stupid and wrong'.[103] Andrew Clements termed Goerne's venture a 'bizarre exercise in musical cross-dressing',[104] and Geoffrey Norris barely concealed the homophobic undercurrent of his review, which condemned 'the Brokeback Mountain dimension' of the performance: 'to modern ears, hearing a man sing such lines stirs gay connotations that could never have entered Schumann's head'.[105]

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[101] The nine-person panel included Williams and Middleton, two musicologists (Natasha Loges and Katy Hamilton) alongside singers Carolyn Sampson, Alice Coote, and Madeline Robinson, composer Cheryl Frances-Hoad, organist-conductor Anna Lapwood. The virtual panel was hosted by Wigmore Hall and is currently available on their YouTube channel: https://www.youtube.com/watch?v=1j3pY9QDJ8E.

[102] Natasha Loges expressed her surprise that these questions were still being asked, and her hope that Williams might productively 'upset a few people' by singing it. Alice Coote spoke about her similar concerns about identification when taking on male subject positions in cycles like *Winterreise* and *Dichterliebe,* and again, the differences between inhabiting roles beyond one's experience in operatic and lieder contexts were emphasised.

[103] Andrew Clements, 'Review: Matthias Goerne', *The Guardian*, 24 April 2006: https://www.theguardian.com/music/2006/apr/24/classicalmusicandopera. Fischer-Dieskau reportedly replied by postcard with those words when Goerne, his former student, asked for his opinion; cited in Geoffrey Norris, 'Crossing the border between the sexes', *The Telegraph*, 26 April 2006: https://www.telegraph.co.uk/culture/music/rockandjazzmusic/3651862/Crossing-the-border-between-the-sexes.html.

[104] Clements, 'Review: Matthias Goerne'.

[105] Norris, 'Crossing borders between the sexes'.

'Gay connotations' were certainly not intentional priorities for Goerne or Williams,[106] both of whom turned to the cycle because, in Goerne's words, 'it's wonderful material and because women don't want to sing it anymore'.[107] The gay male perspective has, however, found its way into the performance history of the cycle, notably through the DMA recital and thesis of American baritone Tyler Reece, who made light amendments to Chamisso's text in order to perform the cycle (retitled simply *Liebe und Leben*) from his own subjective stance. Reece's motivation was ultimately his love for the music and his distress at being considered an unsuitable performer for the cycle.[108] As well as drawing attention to the (obvious, but still notable) absence of explicitly queer subject positions within the nineteenth-century lieder repertoire,[109] these gay performances by Reece and Söderberg shed light upon just how uncommon subversive reimaginings of lieder along gender lines are in the twenty-first century. Additionally, in the wake of queer theories of the later twentieth century that present heteronormative markers of adult life – of youthful desire without discrimination, of marriage and children, of retirement and widowhood (that is, *Frauenliebe* in a nutshell) – as anathema to LGBTQ+ life experience,[110] such versions reinforce the many levels of disconnect between the *Frauenliebe* protagonist and their own queer subjectivities.

Looking at Österling's version more cynically, however, begs the question of the extent to which the subversive potential of practices of arrangement and of inventive performance practice can make a lasting difference. Unlike's Reece's careful re-gendering of the text, not even the title is changed here, and so without the specific

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[106] Williams suggests that a homosexual interpretation could only be entertained so far as the seventh song where motherhood becomes thematised in Chamisso's text. In 'Gender in Lieder', c. 00:16:50.

[107] Goerne's comment is cited in Matthew Gurewitsch, 'Why Shouldn't Men Sing Romantic Drivel, Too?', *New York Times,* 6 Nov 2005: https://www.nytimes.com/2005/11/06/arts/music/why-shouldnt-men-sing-romantic-drivel-too.html.

[108] Tyler Michael-Anthony Reece, *Liebe und Leben: Exploring Gender Roles and Sexuality in Nineteenth-Century Lieder* (DMA thesis, University of California, Santa Barbara, 2019).

[109] There is, of course, plenty of potential for queer subtexts and subjectivities to be read into lieder (on both poetic and musical bases). Queer readings of Schubert, in particular, have been long established in the hermeneutic tradition of the 'new musicology'. For instance, Kramer's *Franz Schubert: Sexuality, Subjectivity, Song.*

[110] See, for instance, Lee Edelman, *No Future: Queer Theory and the Death Drive* (Duke University Press, 2007).

context of its premiere concert, we are faced with a cycle deeply problematic in its representation of women, with the woman's voice removed, sung and orchestrated by men: at face value, it continues to perpetuate the cycles of erasure of music history and musical adaptation. It is worth noting here three recent compositions by women that respond directly to the outdated gender ideology of the cycle: Judith Weir's *woman.life.song* (2000), [111] Lotta Wennäkoski's 'A woman's love and life' (2003),[112] and Cheryl Frances-Hoad's *One Life Stand* (2011).[113] All three reimagine the basic tenet of the Chamisso sequence – tracing different stages of a woman's life – to reflect the multiplicity of women's experiences in the early twenty-first century. Weir's and Wennäkoski's works, neither of which draw in a prolonged manner upon Schumann's music, both use poets of different ages and backgrounds, and repurpose the essentialised 'woman' referenced in their titles as a figure through which to view the complex intersections of modern identity and politics; Frances-Hoad's narrative is constructed from poems by Sophie Hannah, and the resulting cycle draws much more clearly from the musical material of Schumann's cycle, positioning *One Life Stand* more directly as a 'companion piece to a great work'.[114] These compositional interventions into the troubled history of *Frauenliebe und -leben* foreground the strength, resilience, and liberation of women against the odds of male oppression; their fixedness as original musical 'works', as opposed to arrangements or performance versions, presents both opportunities and challenges for programmers who seek to reimagine Schumann's cycle on the contemporary stage.

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[111] Weir collaborated intensively on this project with Jessye Norman, who approached the poets Maya Angelou, Clarissa Pinkola Estés, and Toni Morrison. See Weir, Programme Note for *woman.life.song* (London: Chester, 2000): https://www.wisemusicclassical.com/work/2764/womanlifesong--Judith-Weir/.

[112] Wennäkoski's *Naisen rakkautta ja elämää* sets poems written by women of different ages to create a cycle 'much more earthy and brutal than Schumann's'; the songs are used in a stage work of the same name, which also includes an ensemble arrangement of Schumann's songs. See work page on Wennäkoski's website: https://lottawennakoski.com/work/n-naisen-rakkautta-ja-elamaa/.

[113] Frances-Hoad commenced her piece following a suggestion from her friend, the mezzo-soprano Jennifer Johnston, who 'loved to sing [the Schumann] and was always being asked to do so, [but] found Chamisso's words rather outdated'; for the cycle, Frances-Hoad chose poems by Sophie Hannah that 'form a narrative that is clear yet open to interpretation, and contains the whole gamut of complex emotions'. See Frances-Hoad, Programme Note for *One Life Stand* (Newport: Cadenza, 2011): https://www.cherylfranceshoad.co.uk/one-life-stand.

[114] Frances-Hoad, Programme Note.

In highlighting these gay-male performances and arrangements of *Frauenliebe und -leben,* and the more radical compositional departures of Weir, Wennäkoski, and Frances-Hoad, I hope to invoke much broader questions of canonicity, politics, and social mores – questions which are ever-increasingly present in discourse on classical music. My next case study continues in a similar vein, this time using *Dichterliebe* as the canonic work against which contemporary politics of race and social justice are held up.

Vignette 4: *Zauberland*

Zauberland was a 2019 collaboration between theatre director Katie Mitchell, librettist Martin Crimp, and composer Bernard Foccroulle, which premiered at the Bouffes du Nord in Paris in April 2019. Since then, it has visited its co-commissioning venues of London's Royal Opera House, the University of Michigan, Lincoln Center, Opéra de Lille, and La Monnaie; its visit to Opéra de Rouen was postponed because of Covid-19. The production also received an early one-off outing at the Weimar Kunstfest, and has toured to St Petersburg and Moscow. *Zauberland* has a small cast – a voice-piano duo and four actors – and a sparse set, making it cost-effective and practical for the production to travel with minimal adaptation (to date, all performances have been given by soprano Julia Bullock and pianist Cédric Tiberghien).[115] Musically, the sixteen songs of *Dichterliebe* are performed unaltered, while nineteen additional songs are provided by Crimp and Foccroulle – three interspersed within *Dichterliebe*, and sixteen following the end of the cycle, providing a second half of sorts. Crimp's English texts and Foccroulle's freely atonal music reference Heine and Schumann, respectively – I will return to their new material below. On top of this musical concoction is a staging that begins as a typical lieder recital, but is soon overtaken by Mitchell's actors: it comprises a series of violent tableaux of 'men raping and setting fire to women', gang warfare, and torture, which contribute to an overarching narrative that tells the story of the

[115] The ensemble of actors has generally comprised Ben Clifford, Natasha Kafka, David Rawlins, and Raphael Zari.

traumatic forced migration of a singer from Syria. [116] The synopsis provided in the programme reads:

> A young woman, five months pregnant, is forced to leave Syria and make the long journey to live in Germany. She leaves behind her husband and family in war-torn Aleppo. She settles in Cologne where she gives birth to her daughter and continues her career as a professional opera singer. On the eve of her husband's death, she has a strange dream where singing a concert of Schumann's *Dichterliebe* is mixed up with the trauma of her journey from Syria and her life in Aleppo before the war.[117]

What, we might ask, does Schumann have to do with the refugee crisis? And why *Dichterliebe*? The simple answer is that the song cycle is used in *Zauberland* as a symbol of Western European culture – a culture that Mitchell considers to 'insulate itself from bigger world events, like mass migration'.[118] The impetus for the project was to call into question both classical music performance rituals, and the continued performance of works of the classical canon at a time when such works seem less 'relevant' than ever to the modern world. Mitchell continues: 'it takes the model of presenting classical music in a concert format as a metaphor for a society trying to hold global change at bay'.[119] I will return to these claims after giving a brief summary of the types of adaptation used by Crimp and Foccroulle.

Images from the Heine poems used in *Dichterliebe* are drawn upon liberally in Crimp's libretto, often juxtaposed with obvious markers of digital modernity. The flute and the violin of Schumann's ninth song are joined by 'electronic beats – and reeds – and beaten tambourines'; the *Dichterliebe* protagonist buries his songs in 'Die alten,

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[116] As described by Hadani Ditmars, 'Zauberland: A journey through a Syrian refugee's dreamscape', *The New Arab,* 18 Oct 2019: https://www.alaraby.co.uk/english/society/2019/10/18/in-the-linbury-theatre-a-strange-drama-unfolds.

[117] To my knowledge, this synopsis was reproduced in the programme booklets at all performance venues. The Lincoln Center programme is available online: http://images.lincolncenter.org/image/upload/v1570733600/lbycjcdnvusmiohkxjii.pdf.

[118] Mitchell, Director's Note, cited in programme booklet.

[119] Mitchell, Director's Note.

bösen Lieder', but the metaphorical objects buried at the end of *Zauberland* are photographs; the rose and the lily (Op. 48/iii) are used as human props early on in the narrative – 'women with flower names' – and eventually return as 'avatars of Lily – avatars of Rose' in the buried photographs. The final song of *Zauberland* references another flower commonly used as a given name, the jasmine: 'Your sweet smell of jasmine perfumes my bed / like scent from a hidden garden / now wake up – the police said'. [120] The jasmine holds national symbolic importance for Syria, where it flowers in abundance (Damascus is colloquially known as the 'city of Jasmine') and the ancient trees are seen as remnants of an old, lost 'authentic' cultural tradition.[121] An additional, more nebulous referent here is the appearance of jasmine as a seductive scent or innocent flower in nineteenth-century song settings of orientalist poetry by the likes of Rückert and Platen.[122] Musically, Foccroulle follows a similar process to Crimp, in that occasional allusions to Schumann are integrated within a clearly modern musical language. In the final song of *Zauberland*, for instance, the pitches of the opening gesture of *Dichterliebe* are reproduced, with octave displacement for six of the ten pitches. A small but prominent distortion is made by Foccroulle in his naturalisation of the highest pitch reached in Schumann's famous line, the G-sharp. This opening is but a fleeting reference, and the song makes no other obvious allusions to Schumann's cycle. However, that single distortion of pitch catches the ear, perhaps signalling that despite this invocation of cyclicity, to return now to the distant, safe *Dichterliebe* of Schumann and Heine would be to wilfully forget the Mitchell-Crimp-Foccroulle intervention and its urgent political message.

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[120] Unlike Lily and Rose, whose popularity as given names are most evident in English-speaking countries, variants of Jasmine are used widely across European, Arabic, and Jewish traditions.

[121] Writing five years before the destructive conflicts commencing 2011, ethnomusicologist Jonathan Holt spoke of being advised by the artist Fateh Moudarres to 'seek authenticity "among the jasmine trees" in the old cities of Damascus and Aleppo'. See *Among the Jasmine Trees: Music and Modernity in Contemporary Syria* (Middletown: Wesleyan University Press, 2006), 21-24ff.

[122] For instance, Schumann 'Jasminenstrauch', Op. 27/iv; Schubert 'Du liebst mich nicht', D. 756. One other well-known reimagining of *Dichterliebe* – Uri Caine's jazz cycle *Love Fugue* – also references jasmine to similar effect, through the overlaying of poetry by Shulamith Wechter Caine in 'Hör' ich das Liedchen klingen': 'bring me a necklace of jasmine / from the bazaar, fragrance / of desire', it begins, spoken softly and seductively, continuing on to evoke ambiguously 'Eastern' imagery as the poem progresses.

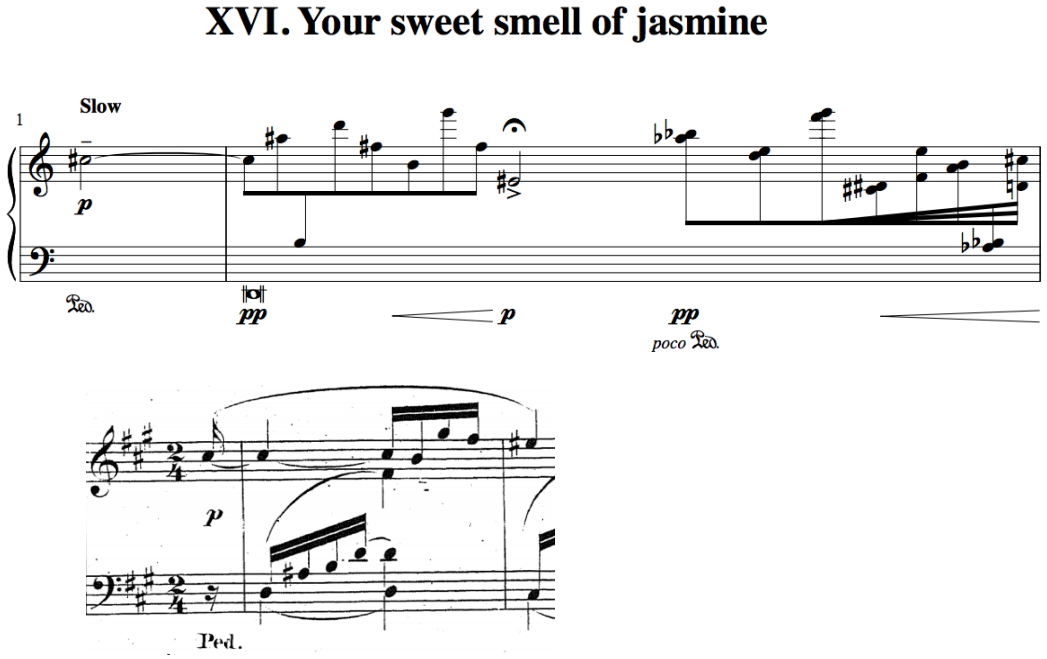

Figure 4.2: octave displacement of the opening gesture of *Dichterliebe* in the final song of *Zauberland*.

The structure of *Zauberland* unfolds with a noticeable imbalance between material by Heine/Schumann and by Crimp/Foccroulle. As shown in the figure below, *Dichterliebe* is interspersed with new songs at three points – between the fourth and fifth songs, between the twelfth and thirteenth, and after the sixteenth – and this is then followed by sixteen numbered songs by Crimp/Foccroulle.[123]

[123] In the front matter of the score, Crimp and Foccroulle note that from April 2021, *Zauberland* can be performed independently of *Dichterliebe*: in its standalone version, the first song ('Ah – dead – even so') should be omitted.

Dichterliebe I – IV
Crimp/Foccroulle 'Ah – dead – even so'
Dichterliebe V – XII
Crimp/Foccroulle 'I walk in the dark to a tree'
Dichterliebe XIII – XVI
Crimp/Foccroulle 'I stopped at a floodlit border'
Crimp/Foccroulle numbered songs I – XVI

Figure 4.3: basic structure of the songs in *Zauberland*.

A claim repeated variously by Mitchell, Crimp, and Foccroulle is that their 'encounter' with *Dichterliebe* had been sparked by the knowledge that Schumann had removed four songs from the cycle prior to its publication, thus establishing both an enticing 'gap', and a precedent of tampering that serves to legitimise the work of these later adaptors.[124] Schumann's late removal of those songs has indeed proved to be a contentious point for scholars,[125] and several performances have made a point of reinserting these songs in order to present a more 'complete' cycle (which itself draws highly selectively from Heine's *Lyrisches Intermezzo*).[126] The two points at which pairs of songs were omitted – after No. 4 ('Wenn ich in deine Augen seh') and No. 12 ('Am leuchtenden Sommermorgen') – are used for the first interjections of Foccroulle's own material, and are the only points at which the Schumann cycle is interrupted. The resulting structural imbalance, which was widely criticised in reviews of *Zauberland*, thus owes at least in part to the creative team's adherence to ideas of fidelity – intervening with Schumann's cycle only where such gaps existed in the composer's own creative process. This highlights the difference between the types of adaptation for which Mitchell is best known – often radical and deliberately subversive stagings of theatrical and operatic

[124] Precedent on the part of the original composer is used commonly as a justification for arrangements and reimaginings. This is addressed elsewhere in this thesis, in instances where arrangers appeal to Mahler's 'Retuschen', Brahms's orchestrations of Schubert, and Schubert's instrumental adaptations of his lieder, for example.
[125] This refers to the songs eventually published as part of Op. 127 ('Es leuchtet meine Liebe' and 'Dein Angesicht') and Op. 142 ('Mein Wagen rollet langsam' and 'Lehn deine Wang'). The general consensus is that the omissions were made to strengthen the narrative trajectory.
[126] For instance, the 2016 event 'Schumann's Friends and Followers', run by Oxford Lieder, featured a performance that interspersed the 16 songs of *Dichterliebe* with the four omitted songs and recitations of un-set poems from Heine's *Lyrisches Intermezzo*.

texts – and the hybrid operation at work here, which is part staged adaptation, part new work. Noticeably, it is only interventions on the musical level that seem to require careful justification,[127] and the composer fidelity at the basis of *Zauberland* seems clearly to contradict the project's desire to disrupt normative ways of presenting classical music.

Other contradictions of *Zauberland* are worth exploring here. *Dichterliebe* is used to represent Western art in its entirety: the beguiling beauty of Heine's imagery and Schumann's settings come across as strongly as ever – the cycle is performed more or less intact before Foccroulle's songs take over – but the staging demands critical reflection from the audience. There is a strong sense that the audience is there not to enjoy an adaptation of Schumann's famous cycle, but to recognise the futility of European art music in the face of violent human suffering, to acknowledge its distance from and its fundamental irrelevance to matters of life and death. But does *Zauberland* do any better than a straightforward performance of Schumann? Does its topical preoccupation with politics make up for the fact that it is, essentially, another work of Western art? Some thought so: press coverage of early performances in Paris and Weimar was overwhelmingly positive, praising Mitchell's Schumann-Syria juxtaposition for its dramatic power and contemporary relevance. One reviewer emphasised how deeply they felt the fractures 'that play out between nineteenth-century Romanticism and the cruelty of our contemporary world',[128] while another found that Mitchell's tableaux, Crimp's texts, and Foccroulle's music together offered 'a very beautiful testimony of our time'.[129] However, the reception seems to have been

[127] Leech-Wilkinson has explored the different sets of norms for the theatrical and the musical dimensions of operatic adaptation, drawing upon Holly Champion's idea of a 'fidelity dichotomy' that positions the *Regietheater* tradition at odds with the continuing regulatory force of *Werktreue*. See Leech-Wilkinson, 'Creativity: Comparison with Theatre', in *Challenging Performance* (18.2). A definition of 'fidelity dichotomy' is given in Champion, *Dramaturgical Analysis of Opera Performance: Four recent productions of Dido and Aeneas* (PhD. Diss, University of New South Wales, 2016), 401-402.

[128] Unsigned contributor, 'Zauberland (Le pays enchanté), mise en scène de Katie Mitchell au Théâtre des Bouffes du Nord', *Un Fauteuil pour L'Orchestre,* 9 April 19: http://unfauteuilpourlorchestre.com/zauberland-le-pays-enchante-mise-en-scene-de-katie-mitchell-au-theatre-des-bouffes-du-nord/zauberland-le-pays-enchante-katie-mitchell-2019/.

[129] David Thibault, 'Zauberland (Le Pays Enchanté), *Theatreactu: Le site de l'actualité théâtrale,* 10 April 2019: http://theatreactu.com/zauberland-le-pays-enchante-opera-deracine. For further examples of positive reviews, see Thomas Vergracht, 'Zauberland' for *Crescendo*

split, quite starkly, along national lines: unlike the praise from the French and German press, the London performances garnered a string of one- and two-star reviews from mainstream media outlets.[130] On a musical level, the Schumann-Foccroulle amalgam was deemed 'strange, unsatisfactory' (Andrew Clements for *The Guardian*), 'unbalanced, parasitic' (Alexandra Coghlan, *The Arts Desk*), and 'a crashing bore' (Neil Fisher, *The Times*).[131] However, it was the narrative of Crimp's text and Mitchell's staging, and the effect of their juxtaposition of Schumann with the horrors of war, that attracted the most vehement criticism – Fisher introduced his review on Twitter with the comment, 'Schumann and Syria collide in the mashup no-one wanted'.[132] Further quotes from each of these critics gives an impression of their collective gripes:

> The performance is immaculate […] but given the subject matter it is almost shockingly unmoving. […] A feeling of "So what?" remains. (Clements)

> […] a work whose political and humanitarian anger is so generalised, so sanitised and sharp-suited in its turn that it's hard to feel much in response. (Coghlan)

Magazine: https://www.crescendo-magazine.be/zauberland/; and Wolfgang Hirsch, 'Kunstfest Weimar II: Seelenwanderung in die Fremde', for the *Thüringische Landeszeitung*: https://www.tlz.de/kultur/kunstfest-weimar-ii-seelenwanderung-in-die-fremde-id226889743.html.

[130] I can only offer speculation upon the reasons for this national divide. In Germany, where *Zauberland* was received positively, it can be contextualised against a number of other large-scale musical responses to the crisis – some of which do the legwork of involving refugees and people from migrant backgrounds in productions, and feeding funds back into helping displaced people. I would also suggest that the aestheticisation of forced migration in *Zauberland* might strike a different nerve for those resident in Germany and those in the UK, given the two countries' opposed stances on welcoming refugees.

[131] Andrew Clements, 'Zauberland review – after horrors, a feeling of 'so what' remains', *The Guardian,* 16 Oct 2019: https://www.theguardian.com/music/2019/oct/16/zauberland-review-martin-crimp-katie-mitchell-julia-bullock-linbury; Alexandra Coghlan, 'Zauberland, Linbury Theatre review – an adaptation that adds much and gains nothing', *The Arts Desk,* 16 Oct 2019: https://theartsdesk.com/classical-music/zauberland-linbury-theatre-review-adaptation-adds-much-and-gains-nothing; Neil Fisher, 'Zauberland review – this dreamland is very boring', *The Times,* 16 Oct 2019: https://www.thetimes.co.uk/article/zauberland-review-this-dreamland-is-very-boring-7hmrbvgv5.

[132] Neil Fisher (@nfmusic), Tweet posted 17 Oct 2019: https://twitter.com/nfmusic/status/1184618380629811200.

> Yes, European culture is in flux, and art should be confronting the awfulness of war and the refugee experience. But these are not the Europeans I want to tell that story. (Fisher)

These criticisms of *Zauberland* can be allied with those targeting several well-known visual artists (perhaps most prominently, Ai Weiwei) who have been criticised for producing work inspired by humanitarian crises which, while successful in 'raising awareness' and drawing sympathy towards the cause, does little to directly help the people affected.[133] Mitchell has elsewhere been accused of thematising highly marginalised communities within her staging narratives without either including voices from these communities in the productions, or redirecting financial proceeds to relevant organisations in a way that might make a meaningful difference. For instance, Tom Cornford and Caridad Svich have drawn a parallel between the 'aesthetic statement' on the refugee crisis by a majority white-European creative team in *Zauberland*[134] with Mitchell's centralising of a transgender narrative in a recent adaptation of Virginia Woolf's *Orlando* in which the entire performing and creative team were cisgender.[135] Marianna Ritchey, in her recent study of composition in the neoliberal marketplace, speaks of how some composers, producers, and promoters challenge the 'popular perception of classical music […] as a musty relic of the distant past, and as elitist, sexist, and racist' by fusing it together with 'contemporary values like innovation, diversity, connectivity'.[136] This is, quite openly, the aim of *Zauberland,* as

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[133] See, for instance, Balca Arda, 'Contemporary art on the current refugee crisis: the problematic of aesthetics versus ethics', *British Journal of Middle Eastern Studies,* 46/2 (2019), 310-327; and Roland Bleiker, David Campbell, Emma Hutchison and Xzarina Nicholson, 'The visual dehumanisation of refugees', *Australian Journal of Political Science,* 48/4 (2013), 398-416.
[134] It is relevant to note here that the role of the singing protagonist was created for Julia Bullock, who is an African-American soprano. Bullock was approached by the team partly for her reputation as 'an artist of profound social consciousness', but in an interview publicising New York performances, she admitted to having felt 'trepidation' about being involved in *Zauberland*, as 'telling this story of a refugee is quite outside my frame of reference'. See Adam Wasserman, 'Soprano in a Strange Land', *The Score: An Insider's Guide to the Performing Arts,* 3 Oct 2019: http://www.lincolncenter.org/article/julia-bullock-white-light-festival.
[135] Tom Cornford and Caridad Svich, 'Katie Mitchell's Theatre', *Contemporary Theatre Review,* 30/2 (2020), 137-150: 146-7. This taps into broader contemporary debates on issues of casting and representation, most prominently within TV and film.
[136] Marianna Ritchey, *Composing Capital: Classical Music in the Neoliberal Era* (Chicago: University of Chicago Press, 2019), 22.

demonstrated in the quotes from Mitchell's director's note given previously. However, as Ritchey shows, the contemporary tendency to 'rebrand the canon as hip and relevant' by drawing upon social justice issues often comes at the expense of addressing the root causes of these societal problems.[137] The 'mashup' of Schumann with the Syrian refugee crisis in *Zauberland* can, I suggest, be understood in light of Ritchey's notion that, in some contexts of classical music production, 'attacking systemic racism [has been] replaced with emphasizing cultural diversity'; elsewhere, current and ongoing ethnographic work by Kristina Kolbe, which seeks to understand the reconciliation (or lack thereof) of diversity initiatives and institutional power structures in German operatic contexts, may shed further light upon the inconsistencies and contradictions of *Zauberland* and of similar projects.[138]

Vignette 5: Schumann Street

This vignette highlights another creative response to *Dichterliebe* that aimed, in part, to challenge the rigidity of the recital hall tradition. However, rather than using *Dichterliebe* as a symbol of isolationist, irrelevant European art, Spitalfields Music's 2017 production *Schumann Street* aimed to forge positive connections with a wide spectrum of twenty-first century musicians, and to highlight the continuing relevance of the cycle to a wide audience. The basic premise was that the sixteen songs of *Dichterliebe* were all assigned to different performers – some instrumentalists, some singers from various classical and non-classical traditions, and some composers – who would each come up with their own rendition of that song (a table detailing the performer[s] assigned to each song is given in Figure 4.4). This meant that each familiar song became a gateway into a different musical world, and that the open-endedness of Heine's Romantic imagery was taken in all manner of imaginative direction. There were gentle pop ballads and hip-hop duos, spoken word performances and jazz improvisations, even a duet between a viol and a musical saw; the organisers made sure that the performers involved

[137] Ritchey, *Composing Capital*, 36.
[138] Ritchey, *Composing Capital*, 55; Kristina Kolbe, 'Producing (Musical) Difference: Power, Practices and Inequalities in Diversity Initiatives in Germany's Classical Music Sector', *Cultural Sociology,* (2021, issue as yet unassigned).

represented a broad array of musical traditions, and that the faces of those performers weren't overwhelmingly white.

Schumann Street presented in microcosm the breadth of lieder reimagining in the twenty-first century. For instance, some of the reimaginings were based on biographical facts and fictions. For 'Wenn ich in deine Augen seh', Katherine Manley sat at a writing desk, scribbling in a notebook while James McVinnie condensed the song's harmonic motion into a quiet organ-like improvisation on a small synthesizer. After a while she began to sing, and he played a simplification of the piano part that followed the harmonic contours but smoothed out the quavers. She slowed considerably at 'Doch wenn du sprichst…', and he sat upright: 'ich liebe dich!'. Over the course of the song, it became clear that they were acting as Clara and Robert – she read out a letter from 1837 as he continued to improvise on the keyboard, and then she started drafting her reply, half-singing, half-muttering little phrases as she scribbled ('when I look into your eyes…'). Elsewhere, the duo of Benedict Nelson and Finnegan Downie Dear (baritone and piano), and rappers Apollo 47 both tapped into themes of 'madness', with the former performing 'Allnächtlich im Traume' as the hyper-intense expression of a 'tortured genius' figure, and the latter invoking 'a nightmare vision inside the composer's brain', as reviewer Helen Wallace put it, as they paced around a lantern-lit room clad with papers, dressed in white boiler suits and rapping in German over the sped-up, looped piano part of 'Hör' ich das Liedchen klingen'.[139] Others brought the songs into sound-worlds of new music, such as soprano Héloïse Werner and harpist Anne Denholm's elaborate adaptation of 'Und wüßten's die Blumen, die kleinen', and Josephine Stephenson's melancholic duet with a cassette player in 'Ich hab' im Traum geweinet'.[140] Others still were by performers already known for their reimaginings of lieder: Mara Carlyle, a singer-songwriter and multi-instrumentalist who had included a version of 'Ich grolle nicht' (as 'I Blame You Not') in her 2004 album *The Lovely*;[141] Bryan

[139] Helen Wallace, 'Schumann Street, Spitalfields Festival review', *The Arts Desk,* 13 Dec 2017: https://theartsdesk.com/classical-music/schumann-street-spitalfields-festival-review-illumination-winters-night.
[140] Denholm's reflections on the event, including photographs and a graphic score of hers and Werner's adaptation, can be found on Denholm's website: '5* Schumann Street', https://www.annedenholm.com/schumann-street-spitalfields-music-festival/.
[141] Carlyle, track 2 on *The Lovely* (Ancient and Modern, 2004).

Benner, a member of The Erlkings to whom I return in Vignette 6; and perhaps most prominently, Uri Caine, who, in 2000, put his own spin on the complete *Dichterliebe* in the album *Love Fugue*.[142]

The event took place in December 2017, with four performances spread over two days, located across eight Huguenot houses in the vicinity of Hawksmoor's Christ Church. Each of the eight houses hosted two songs, often on different levels – the performers remained stationed in a single room for the duration of the event (75 minutes). The event immediately brings to the fore notions of 'Hausmusik' – of returning lieder to their nineteenth-century performance settings – and, rather differently, of the type of durational performance art pioneered by Kjartansson, as each performer was destined to loop their designated song for the length of each event.[143] Indeed, artistic director André de Ridder's vision was for the event to be 'like an art installation' in which the audience could 'choose to forge their own path through the song cycle'.[144] However, the audience's agency in finding their own way around the cycle was limited by a number of practical factors. At the outset of each performance, attendees were split into small groups and shepherded to an assigned starting point in one of the eight houses (a measure necessary to avoid overcrowding, especially given the narrow corridors and winding staircases of the houses). After the randomly allocated start, audience members hoping to track down songs in a particular order would have no such luck, as the maps handed out to aid navigation between the houses did not indicate the whereabouts of songs or performers. Further, de Ridder's hope that 'people [could] decide for themselves how and where and how much of them they want to hear' was further complicated by the strict one-in-one-out policy enforced by ushers outside each door. With just 75 minutes to navigate the 'street', many left without catching all sixteen reimaginings – and, without a good existing knowledge of the cycle, likely with some confusion about exactly what and who they did manage to hear.

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[142] On *Dichterliebe* and Caine's *Love Fugue,* see Stefano Jacoviello, 'La marque de Caine: Les impertinences d'un pianist américain', *Actes Sémiotique,* 116 (2013).
[143][143] As mentioned in Ch. 3, Kjartansson had his own *Dichterliebe*-inspired work, *The Schumann Machine*, which involved him and pianist David Thór Jonsson performing, on repeat, the entire cycle in a makeshift salon room for several hours each day for two weeks.
[144] 'Sara Mohr-Pietsch in conversation with André de Ridder', Spitalfields Festival Programme Book 2017, 26-27.

Location of songs across Schumann Street houses		*Performer(s)*	*Basic description of performer(s)*
House 1	(3) Die Rose, die Lilie, die Taube, die Sonne	Sam Amidon	Folk musician (here, voice and banjo)
	(2) Aus meinen Tränen Sprießen	Topi Lehtipuu	Classical tenor
House 2	(15) Aus alten Märchen winkt es	Rob Murray and Andrew West	Classical tenor / collaborative pianist
	(7) Ich grolle nicht	Abimaro and Aart Strootman	Singer-songwriter / classical guitarist and composer
House 3	(12) Am leuchtenden Sommermorgen	Sam Beste, Rahel Debebe-Dessalegne, Alex Reeve	Members of band Hejira
	(10) Hör' ich das Liedchen klingen	Apollo 47	Hip-hop duo
House 4	(14) Allnächtlich im Traume	Benedict Nelson and Finnegan Downie-Dear	Classical baritone / conductor and pianist
	(13) Ich hab' im Traum geweinet	Josephine Stephenson	Composer
House 5	(9) Das ist ein Flöten und Geigen	James Laing and Saied Silbak	Classical countertenor / oud player
	(11) Ein Jüngling liebt ein Mädchen	Bryan Benner	'Opera singer, folk musician, troubadour'
House 6	(16) Die alten, bösen Lieder	Liam Byrne and Mara Carlyle	Viola da gamba player / singer-songwriter and musical saw player
	(8) Und wüßten's die Blumen, die kleinen	Héloïse Werner and Anne Denholm	New-music specialist soprano and composer / harpist
House 7	(1) Im wunderschönen Monat Mai	Shapla Salique	British-Bengali Baul singer
	(4) Wenn ich in deine Augen seh	Katherine Manley and James McVinnie	Classical soprano / pianist and organist (here, synthesizer)

House 8	(6) Im Rhein, im heiligen Strome	Uri Caine and Phil Minton	Jazz pianist and composer / jazz and free-improv vocalist
	(5) Ich will meine Seele tauchen	Lisa Hannigan	Indie-folk singer-songwriter

Figure 4.4. Division of the songs of *Dichterliebe* between rooms in eight houses, the artists assigned to each song, and a brief description of each artist.

Unlike *Zauberland,* Spitalfields made sure that *Schumann Street* matched its commitment to artistic diversity with a commitment to its local community. Indeed, community engagement has been a central tenet of Spitalfields Music's work – they have run an Education and Community Programme since 1989, and the longer history of the organisation demonstrates their commitment to improving musical education within their home borough of Tower Hamlets.[145] A mission statement on the organisation's website states their ambition to 'bring diverse communities together in one of the most challenged and deprived boroughs in the UK, at a time when our perceived differences are threatening the well-being of our society'.[146] When Barry Millington reports in his review that *Schumann Street* 'went out into the community', it should be clarified that the eight Huguenot houses visited are, today, amongst the most expensive addresses in the borough – a far cry from the 'challenged and deprived' areas close by.[147] Neither did the make-up of the audience reflect the demographic of the local

[145] See Spitalfields Music web pages 'Our History' (https://www.spitalfieldsmusic.org.uk/about-us/timeline/) and 'Communities' (https://spitalfieldsmusic.org.uk/about-us/communities/).

[146] It continues: 'We do this through high-quality performances, an industry leading artist development programme and award-winning projects in schools, special educational needs and disabilities settings, care homes and community centres'. See 'About Us', webpage: https://spitalfieldsmusic.org.uk/about-us/. Data from the 2011 census reports that the level of long-term unemployment in Spitalfields and Banglatown Ward (within Tower Hamlets) is almost double the national average. See 'Spitalfields and Banglatown Ward Profile', report available online: https://www.towerhamlets.gov.uk/Documents/Borough_statistics/Ward_profiles/Spitalfields-and-Banglatown-FINAL-10062014.pdf.

[147] This was not always the case, of course – these streets were once the overcrowded homes of religious refugees; now, as with most wards of inner London, areas of wealth sit in close proximity to areas of high deprivation. A glance at the Rightmove page for Princelet Street, for

area in terms of ethnicity – the area is known for its majority-Bangladeshi population,[148] while *Schumann Street* attendees were overwhelmingly white; the relatively high price of tickets will also have self-selected the audience to an extent.[149] However, Spitalfields Music never claimed that *Schumann Street* itself would have outreach aims at its heart – rather, it was billed as a monumental artistic venture saved for the festival finale.

In contrast, a parallel project, *Schumann Street Reimagined,* took the diverse artistic approaches of the main event into local schools. This venture, which took place between October and December 2017, involved fourteen workshop sessions, four performances, 71 local key-stage two children, and a cumulative audience of 700; the children 'create[d] their own songs and words inspired by Robert Schumann's *Dichterliebe*', working with and performing alongside artists including oud player Saied Silbak and folk singer Sam Amidon to 'broaden their musical horizons'.[150] The success of the project is clear from testimonials from parents, teachers, and students, which speak to the positive real-world impact of their educational projects for children with little other access to music education (and, indeed, children who are not typically expected to grow up enjoying classical music).[151] While the clashes of styles and performance scenarios presented in *Schumann Street* challenged the audience to consider the façades of tradition built up around classical works like *Dichterliebe*, the creativity nurtured in *Schumann Street Reimagined* introduced children to classical music stripped of its (perceived) symbols of exclusion – concert dress, strict performance rituals, predominately white performers, and the German language, to

instance, shows that several three-bedroom flats have sold for upwards of £1 million in the past five years, while terraced houses have surpassed £4 million.

[148] The breakdown of ethnicity for Spitalfields and Banglatown ward at the 2011 census was 41% Bangladeshi (within 58% BAME) and only 27% white British.

[149] My student-discount ticket was £28, which by London standards is high (young classical music audiences are spoilt for choice with £0-15 ticket offerings by most of the major venues).

[150] See Spitalfields Music, 'Spitalfields Music report to City of London Educational Trust: Learning & Participation Programme 2017-18': https://democracy.cityoflondon.gov.uk/documents/s117462/Appendix%201%20-%20Spitalfields%20Music%20Learning%20Participation%20programme%20report%202017-18.pdf, 4-5.

[151] 'Spitalfields Music report', 4-5. Stereotypes surrounding the involvement of non-white children in classical music remain entrenched; writing on this topic by Kadiatu Kanneh-Mason is especially illuminating: see Kanneh-Mason, *House of Music* (Oneworld, 2020), esp. 113-114.

name a few. This trio of vignettes has visited reimaginings of Schumann from the past half-decade that foreground the possibilities for adaptation to reinvigorate canonic works in the image of twenty-first century musical and cultural diversity. *Schumann Street* is perhaps the most successful of such examples to date: it won the 2017 Chamber Music and Song category of the Royal Philharmonic Society awards, which, in a British context at least, might well demonstrate the wider acceptance that such experimental reimaginings are now receiving within the classical music establishment.

4c Arrangement Ensembles

This final set of vignettes turns to a handful of examples of musical groups that I term 'arrangement ensembles' – that is, ensembles for whom the arrangement of classical music constitutes a central component of their practice and identity. For these ensembles, the processes of arrangement are either collaborative between several members – sometimes informed by group improvisation, sometimes in the hands of two designated arrangers – or they are not made public, as the collective identity of the ensemble (and their distance from various norms of classical music tradition) supersedes the need to attribute a single author. In each case, I consider how the ensemble markets their work and carves out a niche for themselves within a saturated market of contemporary (lieder) performance, and how their promise of offering something new – Schubert or Mahler as they've never been heard before – is balanced by their tapping into discourses of authenticity that might appeal to the more conservative side of their audience base. My first example is the band The Erlkings, who perform their own English translations of Schubert and Schumann songs in various styles, and have gained a steady following within lieder performance circuits since their inception in 2014. After this, I will focus on two ensembles each named after a place, and one named after a musical tradition, and consider how their rootedness in these (real and imagined) locations has shaped the music they produce: Viennese group Philharmonia Schrammeln, the British-based ZRI (Zum Roten Igel), and the Tyrolean band Franui. Ideas of 'authenticity' to their source repertoire – which underscore the majority of examples explored in this thesis – bubble to the surface in these examples in a manner most akin to the 'historically informed' arrangements of Mahler's early

songs surveyed in chapter 1; a final discussion of the embeddedness of ideals of authenticity and fidelity in recent arrangement practices will be given by way of conclusion.

Vignette 6: The Erlkings

The Erlkings formed in Vienna in 2014, and are perhaps best described as a 'Schubert cover band'. The founder members Bryan Benner (baritone, guitar), Ivan Turkalj (cello), and Thomas Toppler (percussion) are all classically trained musicians with diverse portfolio careers,[152] while the band's characteristic tuba bassline has changed hands more recently from Gabriel Hopfmüller to Simon Teurezbacher. Benner, an American baritone based in Vienna who is the principal arranger, translator, and artistic director for the group, also pursues a solo venture as 'The Modern Troubadour' (in the Erlkings context he calls himself a 'wandering Schubadour') and another ensemble project, 'Die Wandervögel', which 'rekindles old, nearly-forgotten songs from the 17th to the 20th century of German, Austrian and Yiddish origins' – he is a musician with a keen entrepreneurial instinct, and adaptation sits at the heart of all of his endeavours.[153] The concept for The Erlkings developed during Benner's graduate vocal study at the Privat Konservatorium Wien, when he 'began experimenting with Schubert songs on the guitar and reconstructing German language poems in English'; the foundational practice of The Erlkings is therefore rooted in a classical conservatory environment, pushing away from the pedagogies of classical lied performance taught in such institutions but nonetheless tied to them.

The group's first programme comprised a selection of well-known Schubert songs loosely translated into English (by Benner) and played in a variety of acoustic pop, rock, indie, and folk styles. Their approach is omnivorous – they even venture into reggae with a 'Die Forelle' replete with rhythmic markers of the genre – but it is always

[152] Their respective websites detail various projects: see https://www.bryanbenner.com/about; https://www.ivanturkalj.com/; http://www.thomastoppler.com/bio-1.
[153] In this ensemble, which has released two albums to date, Benner sings with mandolin as well as guitar; the rest of the lineup is David Stellner (guitar, voice), Raphael Widmann (violin, voice), and Wolfgang Schöbitz (double bass, voice). See 'Die Wandervögel' website: https://www.diewandervoegel.at/.

filtered through the idiosyncratic instrumentation of the ensemble. The market for Schubert cover bands is, of course, quite niche, but The Erlkings have found a small but enthusiastic following within circles of art song appreciation. Many of their gigs take place at venues known for highly-cultivated, formal lieder performance, and the group's website shows that they take very seriously their reputation within these circuits. On their 'About' web page, a testimony by Richard Stokes, Professor of Lieder at the Royal Academy of Music, is positioned front and centre, as is a note of his prestigious institutional affiliation:

> For a year I refused to hear them. What trendy band was this, and how dare they traduce the greatest songwriter of them all? Pop arrangements in ENGLISH. Ugh! [...] I went online to discover more – and heard and saw a performance of 'Auf dem Wasser zu singen' that blew me and all my prejudices away. Not only are the Elkings paving the way for a new generation of Schubert fans, they are also offering a new perspective on a repertoire already prized by so many. Every arrangement and translation demonstrates a true love and respect for Schubert as well as a willingness to break from convention'.[154]

On a separate part of the site, they quote 'acclaimed Lieder pianist Norman Shelter' – again emphasising his prestige within traditional art song performance arenas – who writes that these are 'versions in English for the 21st century, faithful to the originals'.[155] This idea of respect for their source repertoire is clearly key to their rising stardom as a quirky arrangement ensemble. The majority of reviews follow a similar trajectory, beginning with statements of exaggerated scepticism about the Erlkings' project, and ending with praise for their 'respectful', successful adaptations. Michael Stallknecht traced such a trajectory in the audience response at the concert he reviewed in Munich in 2019: 'Benner knows that he has to overcome resistance from his middle-class

[154] Richard Stokes, testimony on The Erlkings 'About' page. See https://theerlkings.com/about-the-kings/.
[155] Norman Shelter, testimony included in scrolling quote widget on The Erlkings homepage: https://theerlkings.com/.

audience, whose faces initially reflect uncertainty or even rejection',[156] but who eventually leap to their feet for a standing ovation. Likewise, reporting from the group's first performance at the famous (and famously conservative) Schubertiade festival in Hohenems,[157] Fritz Jurmann observed that after an initial 'half hour of 'shock', the audience – made up of 'purist Schubertians' – reacted with increasing enthusiasm rather than with the expected 'storm of indignation'.[158]

There is a certain self-consciousness – even irony – inherent to the Erlkings' identity as an ensemble, and they have cultivated a maverick image that extends to their outfits on stage and promotional artworks (see Figure 4.5). This sense of a maverick identity extends to their business model, as they fund their albums through crowdfunding sites and online campaigns: to date, all of their albums have been crowdfunded using the site wemakeit.com.[159] Embracing online strategies for self-promotion has allowed their project to gain momentum and exposure while retaining complete authorial control, which may not have been possible if they were signed to a label or agency. They have also recently joined Patreon, a digital patronage platform used by many freelance creators, where monthly subscribers receive certain benefits and access to exclusive 'content' depending on the amount they pay (the Erlkings offer four default membership levels: a supporter can be a Liederprincess for £3 per month [+VAT], a Liederqueen for £8, a Liederkaiserin for £14.50, or a 'True Medici' for £141).[160]

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[156] 'Benner weiß genau, dass er Widerstände überwinden muss bei seinem gutbürgerlichen Publikum, in dessen Gesichtern sich anfangs Verunsicherung oder gar Ablehnung spiegelt'. Michael Stallknecht, 'Schubert mit Jodeldiplom', *Suddeutsche Zeitung*, 15 July 2019: https://www.sueddeutsche.de/kultur/klassik-forelle-mit-jodeldiplom-1.4525190.

[157] An annual festival dedicated to Schubert's lieder and chamber music, founded by Hermann Prey in 1976. It is described on its website as being 'consciously uninvolved in today's festival hype' in favour of preserving 'intimacy and focus on first-rate musical renditions'. See https://www.schubertiade.at/en/seiten/die-schubertiade.html.

[158] 'Anstelle eines Sturms der Entrüstung puristischer Schubertianer über eine versuchte Demontage Schuberts lösen 'The Erlkings' eine Welle der Begeisterung aus'. Fritz Jurmann, 'Showalarm bei der Schubertiade', *Vorarlberger Nachrichten,* 20 July 2020.

[159] See the Erlkings' page on the site, which details the amounts raised for their three projects: https://wemakeit.com/users/the-erlkings/show/own-projects.

[160] As of 7 Dec 2020, the platform showed The Erlkings to have a Patreon income stream of £287 per month: http://web.archive.org/web/20201207130403/https://www.patreon.com/theerlkings. At the time of writing, subscribers have had exclusive access to Erlkings versions of Wolf's 'Morgentau', Schumann's 'Stille Tränen', Schubert's 'An den Mond' (D. 259) and a work-in-progress version of Schubert's 'Im Haine'.

Figure [4.5]: Stylised illustrations inspired by the fantastical universe of German Romanticism. L-R: Benner, Turkalj, Toppler, Teurezbacher.

At the heart of the Erlkings' project is the understanding that the lieder repertoire is replete with good stories and memorable tunes that stand tests of translation, modernisation, and genre-hopping. This is neatly demonstrated in their adaptation of 'Ein Jüngling liebt ein Mädchen' – which, incidentally, Benner first wrote and performed as his assigned song when he participated in Spitalfields Festival's *Schumann Street*.

> A pretty young man loved a pretty young girl, but she loved somebody else,
> That someone loved another someone, and left the young girl by herself.
> The young girl, out of anger, goes for a one night stand –
> She jumps into bed with a stranger, upsetting the original young man. [Ah!]
> It's always the same old story but the characters are new,
> And I bet you'll tear your heart out when it happens to you!

The shapes of Schumann's melodic lines are unchanged, with the extra syllables of Benner's translation crammed in through light rhythmic alteration. The rapid delivery of the text is underpinned by a simple accompaniment of a jaunty tuba bassline and off-beat guitar strums, joined for the final two lines by cello and percussion following the exaggerated sigh ('Ah!') from the whole ensemble. 'It's always the same old story but the characters are new': the Erlkings mine the lieder repertoire for songs that are relatable and adaptable – and there are so many of those that one can imagine the band

continuing with the same formula for many years to come. My final vignette will turn to another band with a very specific formula for reimagining lieder, but first I will visit two ensembles who share with the Erlkings an interest in the overlapping histories of classical and folk musical traditions.

Vignette 7: Lieder and popular genres of the *fin-de-siècle*

The two ensembles introduced here each arrange lieder in the manner of a particular popular or folk style associated with Vienna in the late nineteenth century. They both draw attention to the intermingling of classical and popular styles in the *fin-de-siècle* city, and offer new musical contexts for hearing lieder that promote contemporaneous performance traditions beyond art song.

Philharmonia Schrammeln is one of several ensembles founded in the second half of the twentieth century with the aim of 'reviving old Viennese music',[161] and seeking new horizons for the Wienerlied – the invented genre of folk song that became, over the course of the nineteenth century, an important socio-cultural marker of Viennese life – and for the idiosyncratic instrumental figuration of Schrammelmusik.[162] The brothers Johann and Josef Schrammel (1850-1893 and 1852-1895) were violinists and composers whose name became attached to the ensemble of two violins, double-necked guitar, 'picksüßes Hölzl' (a high A-flat or G clarinet with a characteristically high, constrained tone), and, sometimes, a 'Schrammelharmonika' (button harmonica). The Schrammelmusik repertoire, which comprised mostly marches, dances, folksong arrangements, waltzes, and Wienerlieder, was known for being at once lively and melancholic – the latter achieved through the swooping lines of the two violins,

[161] Very important figures in this movement are Roland Neuwirth, who formed the crossover ensemble Extremschrammeln in 1973, and the composer and songwriter Karl Hodina. Other prominent dedicated Schrammel ensembles include Neue Wiener Concert Schrammeln (formed in 1995). On the Wienerlied and its status as symbol of Viennese culture, see Harry Zohn, 'Das Wienerlied als Psychoprogramm einer Bevölkerung', *Literatur und Kritik,* 24 (1989), 452-465. For an overview of how the revival has replicated, disrupted, and renewed nineteenth-century traditions, see Susanne Schedler, 'Gedanken zur regionalen Kulturarbeit in Wien', in *Musikethnologie und Volksmusikforschung in Österreich: Das "Fremde und das "Eigene"*, ed. Gerd Gruppe (Aachen: Shaker, 2005).

[162] Katrin Anita Svoboda, 'Leben, Wirken und Musik der Brüder Schrammel' (Mag. Phil Diss., University of Vienna, 2011), 78.

generally playing in thirds. By the 1880s, the original Schrammel ensemble had achieved renown around Vienna, and a proliferation of other groups were formed; Schrammelmusik could be heard in parks and restaurants across the city, but was particularly associated with the *Gemütlichkeit* atmosphere of Heuriger (seasonal wine) establishments.[163]

Philharmonia Schrammeln is an affiliated ensemble of the Vienna Philharmonic Orchestra, with its players drawn from the orchestra's ranks[164]; this connection is used to emphasise the historical crossover between classical and Schrammelmusik audiences at the *fin-de-siècle*.[165] This notion of the 'easy comingling of art music and popular music in Vienna', as Camille Crittenden writes, also drives Philharmonia Schrammel's various projects of arranging music of Viennese classical composers in the Schrammelmusik style. Their 2010 disc *Seligkeit,* with mezzo-soprano Angelika Kirchschlager, comprises lieder by Schubert (eight assorted well-known songs, including the D. 433 'Seligkeit' that gives the album its name), Mahler (three of the *Wunderhorn* settings from the *Lieder und Gesänge*), and Brahms (four *Deutsche Volkslieder*), as well as a Brahms Hungarian Dance and a Schubert Moment Musical.[166] Kirchschlager – best known for her classical work – has been a frequent collaborator: their first recording together was a disc of Wienerlieder,[167] and more recently they have toured a concert programme titled 'Schubert und andere Wienerlieder', pairing a first half of Schubert arrangements with a second of songs and dances by the Schrammel brothers, Lanner, Strauss II, and others).[168] The arranger for the *Seligkeit* disc, Martin Kubik, makes the point that a

[163] Comprehensive overviews of the Schrammelmusik repertoire and audiences can be found in Kurt Dieman Dichtl-Jörgenreuth, *Schrammelmusik – Schrammelwelt: Eine österreichische Zeitgeschichte* (Salzburg: Residenz Verlag, 2007).
[164] The players of the ensemble have changed in recent years; information can be found on their website: www.philharmoniaschrammeln.at.
[165] Camille Crittenden notes that the Schrammel quartet was engaged, from the 1880s, to perform 'in the Viennese institutions of high culture, the Court Opera and the Musikverein', see *Johann Strauss and Vienna: operetta and the politics of popular culture* (Cambridge: Cambridge University Press, 2006), 20.
[166] Angelika Kirchschlager / Philharmonia Schrammeln, *Seligkeit: Lieder von Schubert, Brahms & Mahler* (Deutsche Grammophon, 2010).
[167] Angelika Kirchschlager; Philharmonia Schrammeln: *Wiener-Lieder Aus Den Kremser Alben* (ORF-CD191, 1998).
[168] The details for the concert as performed at the Musikverein in 2015 can be found online: https://www.musikverein.at/konzert/eventid/31228.

Schrammel ensemble around the *fin-de-siècle* would frequently take an accompanimental role – the core instrumental group would be joined by folk singers, Dudler singers, or pipers as soloists.[169] In a sense, the music of the *Seligkeit* album extends this tradition: the function of the ensemble is primarily accompanimental, transforming only the piano part, and the 'Schrammelklang' does not extend to Kirchschlager's singing, which is very much in keeping with the cultivated lieder style for which she is known.[170]

Kubik aimed for his arrangements to be as minimally interventionist as possible, not wanting to 'alienate the compositions' through extensive editorialising; he notes that adding extra cuckoo-call effects in 'Ablösung im Sommer' is one of the few 'liberties' taken.[171] However, there were considerable challenges in producing even basic arrangements, as the ensemble is very top-heavy, lacking instruments able to play the sustained, fast, or low left-hand piano lines that are often found in lieder. With highly competent players of the archaic instruments at his disposal, Kubik was able to push the technical limits of the double-necked guitar, the picksüßes Hölzl, and the button harmonica, but the strain of these ill-suited instruments can still be heard in the faster Schubert songs of the disc. It is perhaps unsurprising, then, that the songs which transfer most seamlessly into the Schrammelmusik idiom are the four Brahms *Volkslieder*, the piano parts for which are so comparatively simple that they do not stretch the instruments' limits. The Mahler songs sit somewhere in between, as Kubik's selection comprises some of the most folkloric-leaning of the *Lieder und Gesänge*. The picksüßes Hölzl is given a soloistic role in these songs, its characteristic timbre alluding to Mahler's own use of piercing high clarinets. Mahler and Brahms would certainly have known Schrammelmusik, so the arrangements of their songs are presented as an imaginative drawing together of art music with a possible source of its inspiration. In the case of Schubert, who died before the Schrammel brothers were born, Kubik

[169] Kubik, 'Zu den Arrangements', liner booklet essay for *Seligkeit*.
[170] Kirchschlager's album *Liederreise* with Robert Lehrbaumer (Preiser, 2012) includes three songs that overlap with the Philharmonia Schrammeln album ('Seligkeit', 'Da unten im Tale', 'Aus! Aus!'), which can be used for close comparison. This points towards a much broader trope that can be perceived across practices of lieder adaptation – which on the surface seems obvious, but which raises many questions – which is that vocal lines are very often left untouched while piano parts are radically transformed.
[171] Kubik, 'Zu den Arrangements'.

considers the counterfactual possibilities of 'if Schubert had written for such an ensemble…'[172]. Indeed, Kubik notes that the Philharmonia Schrammeln version of 'Ständchen' (D. 957/iv) has been received particularly well, as the sense of sonic nostalgia for 'old Vienna' associated with the Schrammelklang, paired with one of Schubert's most famous songs, prompted 'smiles and tears [to] unite on the faces of the surprised audience, who know the original song by heart'.[173]

While the *Seligkeit* disc is, to date, the only project by Philharmonia Schrammeln to extensively involve the arrangement of classical music, such reimagining of canonic nineteenth- and early-twentieth-century works in contemporaneous 'folk' styles is at the heart of the practice of my next brief example, ZRI (Zum Roten Igel). Founded in 2011 with the launch of their project 'Brahms and the Gypsy', ZRI is a five-piece ensemble formed of players with diverse, cross-genre performance careers: violinist Max Baillie, cellist Matthew Sharp, and clarinettist Ben Harlan (all of whom are from classical backgrounds but are primarily active in non-classical ensembles), santourist Iris Pissardie, and accordionist Jon Banks.[174] The premise of the group is to explore stylistic crossover based around knowledge of the historical encounters between classical composers and Hungarian 'Gypsy'[175] bands at the famous Red Hedgehog Inn (Gasthaus Zum Roten Igel) in nineteenth-century Vienna. Schubert, Schumann, Mendelssohn, and Brahms were frequent guests at various points throughout the nineteenth century, and the restaurant acted as a long-standing site of contact with music that was drawn upon by all these composers (to differing extents) in their respective compositional invocations of the *style hongrois*.[176] The popular impression of the atmosphere of the

[172] Kubik, 'Zu den Arrangements'.
[173] Kubik, 'Zu den Arrangements'.
[174] The santouri is a hammered dulcimer similar to the cimbalom – the latter being more readily associated with the musical traditions of European Roma. Information about ZRI can be found on their website: https://www.zrimusic.com/.
[175] I use the term 'Gypsy' in inverted commas because of friction between the wide use of the term in relevant music-historical writing, the use of the term as a slur, and the more recent reclaiming of the term by travelling communities.
[176] The restaurant is most closely associated with Brahms, as demonstrated by the silhouette caricature by Otto Böhler in which Brahms is chased by a red hedgehog (this can be viewed online at https://www.akg-images.co.uk/archive/-2UMDHUHR97WI.html. For an overview of the *style hongrois* in classical music, see Jonathan Bellman, *The style hongrois in the music of Western Europe* (Boston: Northeastern University Press, 1993), and more recently, in relation

long-demolished restaurant is of an 'intoxicating mix' of people and genres, 'a tavern where classical musicians would go to carouse'.[177]

ZRI engages primarily with large-scale chamber music works from the classical tradition which incorporate elements of the *style hongrois* – be that through invocations of particular forms such as *verbunkos* and *csárdás* dances, or of stylised performance elements such as the 'weeping-rejoicing', *lassú-friss* dynamic – and reimagines them in order to liberate the 'Gypsy' elements of each piece from the straight-laced classical performance tradition in which they are usually heard.[178] To date, ZRI have formed projects around Brahms's Clarinet Quintet Op. 115, Schubert's Quintet D. 956, and Janáček's 'Kreutzer Sonata' String Quartet No. 1, and have released recordings of their 'Brahms and the Gypsy' and 'Schubert at the Red Hedgehog' programmes.[179] It could be argued that ZRI provides an example of what Jonathan Bellman considers a 'challenge awaiting all modern musicians who approach [Brahms's] works in this style': 'to come to an understanding of the *style hongrois* as Brahms would have understood it, as a performance style as well as a style of composition'.[180] There is also, perhaps, a danger that in aiming to recontextualise classical works within the sound-worlds of the folk styles from which they were inspired, certain stereotypes of those styles might be reinscribed – this is especially relevant in this case because of the aesthetics of exaggeration upon which essentialised notions of musical 'Gypsiness' have long been formed.[181]

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to Liszt, Shay Loya, *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (Rochester: University of Rochester Press, 2013).

[177] As described by Robert Hughill in his review, 'Klezmer? Gypsies? Schubert? Yes!', *Deep Roots Magazine,* 14 Mar 2017: http://deeprootsmag.org/2017/03/14/16832/.

[178] Julie Brown writes that by the late nineteenth century, 'the "weeping-rejoicing" mode of Gypsy performance was the authentic voice of Hungarian pathos'. See Brown, 'Bartók, the gypsies, and hybridity', in *Western music and its others: difference, representation, and appropriation in music,* ed. Georgina Born and David Hesmondhalgh (Berkeley and Los Angeles: University of California Press, 2000), 119-142: 120. 'Lassú' and 'friss' essentially refer to a common pattern of 'slow' and 'lively' sections. Thanks to Eszter Muray for clarifying the nuances of several Hungarian terms for me.

[179] Released in 2014 ('Brahms and the Gypsy') and 2016 ('Schubert at the Red Hedgehog'), these are both available on the ZRI bandcamp page: https://zrimusic.bandcamp.com/.

[180] Jonathan Bellman, 'Performing Brahms in the *style hongrois',* in Walter Blume, Michael Musgrave, and Bernard D. Sherman, eds., *Performing Brahms: Early Evidence of Performance Style* (Cambridge: Cambridge University Press, 2003): 327-348: 328.

[181] David Malvinni uses the term 'Gypsiness' to articulate the collection of stereotypes that surround 'Gypsy' music: he uses 'a mock equation, I+V=E', in which 'the player experiences

The principal arranger for ZRI is Banks, who has spoken of his delight, as an accordion player, at being able to play major works of the chamber music repertoire; as an arranger, he likens his process of studying, pulling apart, and piecing back together the music of his source scores as 'like a mechanic having a Rolls Royce in the garage'.[182] Banks's approach is fairly straight-forward: the instrumental parts of the original are divided and transplanted as closely as possible into the ZRI line-up to create a basic working score, which is then used as a basis for performance above which the individual players freely improvise within phrases. Lieder have not been their focus, to date, but the appearance of 'Der Leiermann' within their 'Schubert at the Red Hedgehog' programme, built around the Quintet as shown in the figure below, warrants brief attention here.

I	*Allegro ma non troppo* I
	Cristinel Si Iulian Turturica
	Allegro ma non troppo II
	Terkishe Yale V'YoveTantz
	Koilen
II	*Adagio I*
	Bolgarski Zhok
	Adagio II
III	*Scherzo – Presto I*
	Furculetti
	Trio – Andante Sostenuto
	Der Leiermann
	Scherzo – Presto II
	Doina – Sadigurer Chusid
IV	*Allegretto I*
	Unser Tairele
	Allegretto II
	Hora Din Budesti
	Allegretto III

Figure 4.6: 'Schubert at the Red Hedgehog' – division of the Quintet and order of the additional tunes.

and impresses upon the audience immediate, spontaneous emotions (E) through the rhapsodic perception of improvisation (I) combined with an evocative, erotic, and fantastic virtuosity'. See Malvinni, *The Gypsy Caravan: From Real Roma to Imaginary Gypsies in Western Music and Film* (New York: Routledge, 2004), ix.

[182] Personal correspondence, 3 Aug 2018.

For both Bellman and Csilla Pethő, the Trio in the Scherzo of Schubert's Quintet provides a particularly rich example of Schubert's use of *style hongrois* characteristics.[183] The famous descending lines, in octaves, of the viola and second cello are described by Bellman as 'stylised *hallgató'* solos – that is, a type of ponderous (often *lassú*) line that implies a particular type of attentive listening on the part of the audience.[184] Bellman further suggests that the 'characteristic non-functional use of harmony' of the *style hongrois* could explain the unusual harmonic identity of Schubert's Trio, bolstered by the composer's use of 'drone fifths' to articulate points of cadence.[185] In ZRI's programme, the Trio is the only movement of the Quintet interrupted not by a 'Gypsy' tune, but by another piece of Schubert. 'Der Leiermann' enters at the very end of the Trio, directly before Schubert's eight bars of octave-G transition into the Da Capo Scherzo. Scott Burnham has memorably written that Schubert's transitions between the outer and inner parts of Schubert's Adagio and Scherzo act as 'thresholds' between different worlds: 'it is hard to imagine that any greater contrast could be available within the terms of the same musical language'.[186] The Trio stages, Burnham suggests, 'a classical chthonic episode', and 'exudes what Peter Gülke calls *Grufhauch,* the breath of the tomb'.[187] In pairing the Trio with 'Der Leiermann', ZRI seems to expand this new, strange 'world' of the Trio, and introduces the listener to its inhabitant – the figure who arrives at the end of another late Schubert work, one more explicitly concerned with death.[188] Part of what makes the ending of *Winterreise* so powerful is the extreme contrast in style between 'Der Leiermann' and the songs that come before it. The bleak, repetitive vocal line, the sparse accompaniment, and the static harmony are all remarkable on their own, but together they depict an 'otherness' so absolute that the song can seem at odds with the rest of the cycle. In the context of the Schubert/ZRI

[183] Csilla Pethő, '"Style Hongrois". Hungarian Elements in the Works of Haydn, Beethoven, Weber and Schubert', *Studia Musicologica Academiae Scientiarum Hungaricae,* 41 (2000), 199-284: 275.
[184] Bellman, 'Toward a Lexicon for the *Style hongrois', The Journal of Musicology,* 9/2 (1991), 214-237: 235.
[185] Bellman, 'Toward a Lexicon', 224; 232-5.
[186] Burnham, 'Thresholds Between, Worlds Apart', *Music Analysis,* 33/ii (2014), 156-167: 159.
[187] Burnham, 'Thresholds Between, Worlds Apart', 164.
[188] The literature on *Winterreise* and death is extensive; a recent exploration is Lauri Suurpää, *Death in Winterreise: Musico-Poetic* Associations *in Schubert's Song Cycle*' (Bloomington: Indiana University Press, 2014).

Trio, however, 'Der Leiermann' seems completely at home. Matthew Sharp's baritone rendition sticks closely to Schubert's vocal line, eschewing the more improvisatory tendencies of other movements; the left-hand piano drone, unsurprisingly, is taken by the accordion, joined by the gentle thrumming of the santouri; the repetitive right-hand figuration is played by the cello, wispy and near the bridge, shifting liberally into different octaves towards the end of phrases (as shown in Figure 4.7, the song is not notated). During the final vocal phrase, there is a swell in dynamic, instrumentation, and ornamentation, foreshadowing the swift gaining of momentum in the long-delayed 'threshold' that leads back to the Scherzo. Aside from the drawing together of two of the most abrupt musical departures of Schubert's late music, the pairing of the Trio with 'Der Leiermann' works to heighten latent markers of the *style hongrois* within the latter – Bellman has suggested that the hurdy-gurdy man's characteristic 'drone fifths' add a specifically musical referent of 'otherness' to the composer's depiction of the 'strange old man'.[189]

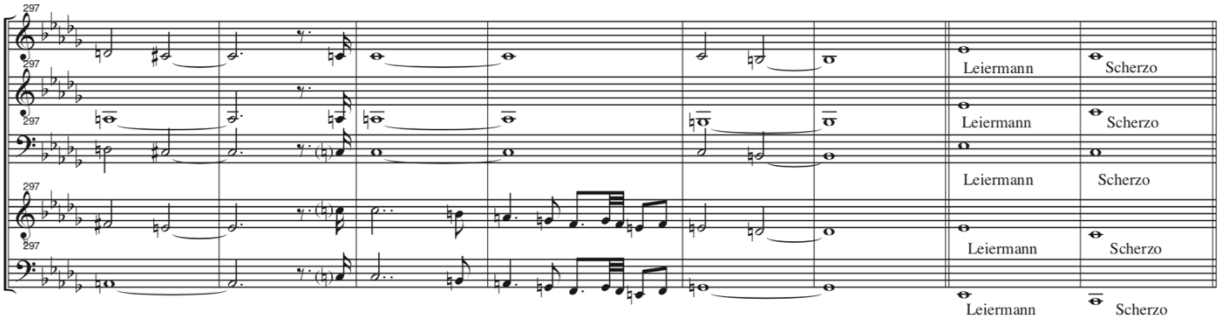

Figure 4.7: ZRI/Jon Banks, extract from a working score for D. 956/iii.

The portrayal of the hurdy-gurdy man as a traveller resonates with two other recent reimaginings of *Winterreise* that provide musical contextualisation for the 'otherness' of 'Der Leiermann'. The first, from 2010, is an evocative arrangement of the cycle by hurdy-gurdist Matthias Loibner, who adapted the piano parts for his instrument alongside soprano Nataša Mirković De Ro.[190] Along similar lines is the 2019 *Winterreise*

[189] Bellman, *The Style Hongrois in the Music of Western Europe,* 156.
[190] *Winterreise* (Raumklang, RK 3003, 2010). On Loibner's advocacy for the instrument, see Corinna da Fonseca-Wollheim, 'A Renaissance for an Instrument of Melancholy Magic', *New*

disc by bass-baritone Philippe Sly and Le Chimera Project – a new ensemble comprising clarinet, trombone, accordion, violin, piano, and hurdy-gurdy – in which Schubert's music is arranged in a 'Klezmer/Roma' style.[191] While Loibner used the famous cycle as a means to showcase the virtuosic possibilities of the hurdy-gurdy to audiences less acquainted with the instrument, Le Chimera Project situated their adaptation directly in opposition to the highly-cultivated twentieth-century tradition of lieder performance.[192] ZRI's approach involves elements of both: they provide 'imaginative recreations' of well-known works that take them 'off the classical map', and their incorporation of full 'Gypsy' tunes aims to acquaint classical audiences with both unfamiliar instruments and unfamiliar music.[193]

Vignette 8: Franui

My final vignette turns to another ensemble that reimagines familiar classical repertoire in a folk style, this time moving away from *fin-de-siècle* Vienna and into the Austrian alps. The Austrian ten-piece ensemble Musicbanda Franui was formed in 1993, and is named after a mountain pasture local to the Tyrolean village of Innervillgraten, where most of the musicians grew up.[194] Franui initially performed almost exclusively Alpine folk music and band repertoire, and became known for their tongue-in-cheek juxtaposition of dance forms with funeral marches; they found their style by 'us[ing] the equipment of a traditional Austrian dance band to play funeral marches', and their mantra is that 'it's only a short way from the graveyard to the dance floor (or vice-versa)'.[195] An early experiment with Schubert's *Deutsche Messe* piqued their interest in

York Times, 23 Feb 2018: https://www.nytimes.com/2018/02/23/arts/music/hurdy-gurdy-matthias-loibner-schubert-winterreise.html.

[191] *Schubert: Winterreise* (Analekta, AN2 9138, 2019). The arrangements were 'bravely undertaken' (according to a promotional note by Roy Rallo) by clarinettist Felix de l'Etoile and accordionist Samuel Carrier.

[192] They note: 'Consider the irony of a group of Schubert scholars, classical music buffs, and Schubert lieder coaches defining a proper Schubert style based on a tradition and a reality not yet invented in Schubert's lifetime'. See 'I came here as a stranger…', note in liner booklet, 10.

[193] Banks, cited from personal correspondence, 3 Aug 2018.

[194] An ensemble biography is available on their website: https://www.franui.at/en/ensemble.

[195] Andreas Schett, 'Creating Musicbanda Franui', *Gramophone*, 21 Jan 2013: https://www.gramophone.co.uk/blog/gramophone-guest-blog/creating-musicbanda-franui.

adapting classical music, and in 2006 they created an all-Schubert lieder programme. With the shift into lieder, they found a body of repertoire replete with the type of sudden and/or subtle switches between emotional states that they so relished in their funeral-dance floor programmes, and since then, lieder and short instrumental pieces from the classical tradition have formed the backbone of the group's work. Their 3-CD series of lieder adaptation – *Schubertlieder* (2007), *Brahmslieder* (2008), and *Mahlerlieder* (2011) – has been followed by more mixed programmes of Schubert dances and marches (*Tanz! Franz,* 2016), themed programmes of serenades (*Ständchen der Dinge,* 2018) and of boredom (*Ennui,* 2019), and projects with increasingly diverse collaborative partners.[196] The group's line-up is flexible, as several members are multi-instrumentalists and also sing; their characteristic sound uses a brass-heavy backbone (often two trumpets, trombone and tuba), generally includes clarinet and violin, and, variously, accordion, double bass, saxophone, harp, dulcimer, and zither.[197] Almost all the arrangements are undertaken by Andreas Schett (trumpet/voice) and Markus Kraler (double bass/accordion), who describe their ensemble as

> the musical equivalent of a transformer station: it takes in – and discharges – classical, folk, jazz, and contemporary music [...] it lovingly celebrates the classical paragons, shakes them up, fills them in, de- and reconstructs them in all their beauty. The borders between genres blur; as do those between improvisation, interpretations, arrangement, and (re-)composition.[198]

[196] Their recent collaborations with classical performers including the Mozarteumorchester Salzburg, with whom they opened the 2016 Salzburg Festival; baritone Florian Boesch, who has toured extensively with Franui since 2017; and the Bavarian Radio Chorus, with whom they have created a Mahler-based programmed titled 'Wohin ich geh'', after the line in Mahler's 'Der Abschied'; they have also incorporated spoken word in their programmes, with actor Peter Simonischek contributing to *Ennui*; and their 2012 album *Fools of Love* explores pop styles with singer-songwriter Karsten Riedel.

[197] The core ensemble is: Johannes Eder (clarinet/bass clarinet), Andreas Fuetsch (tuba), Romed Hopfgartner (saxophone, clarinet), Markus Kraler (double bass, accordion), Angelika Rainer (harp, zither, voice), Bettina Rainer (dulcimer, voice), Markus Rainer (trumpet, voice), Andreas Schett (trumpet, voice), Martin Sentfer (trombone, voice), Nikolai Tunkowitsch (violin).

[198] Franui, descriptive note for 'Ständchen der Dinge'.

Their house style has remained remarkably stable over the years – in their idiosyncratic art song adaptations, they have hit upon a successful formula that continues to provide them with material. Franui has found considerable success in the German-speaking world, mostly among classical audiences – the majority of their bookings are for classical venues and festivals, arenas which are targeted by the ensemble as 'need[ing] to open themselves up to new ideas'.[199] Franui has been signed with the label *col legno* since the early 2000s, and Andreas Schett has also been the director and owner of the label since 2006. This close connection with *col legno* allows Franui 'complete freedom' to record the repertoire they please without external artistic restriction, and Franui's success, Schett suggests, has helped *col legno* – once known best as a respected 'new music' label in the classical tradition – to diversify the range of musicians and ensembles they represent.[200]

Franui's music draws complex intertextual networks that have, it seems, as much to do with musical characteristic as with textual meaning: indeed, a significant portion of their reimaginings are instrumental. Franui's process speaks to a kind of freely-associative listening in which musical moments are linked with others – however unrelated – on the basis of melodic or harmonic resemblance (or, sometimes, incongruence); this sort of playfulness and free improvisation is akin to tune-blending practices in folk and jazz traditions. Their Schubert album is 'for Musicbanda and a disappeared singer', while their Mahler album bears the tongue-in-cheek subtitle 'Lieder soirée with memories of eternity plus the unhoped for appearance of the singer'. The Brahms disc has no such subtitle, but a much greater proportion of the tracks there are sung; perhaps this is because the songs are *Volkslieder* to begin with, their art-song trappings weaker and easier to strip away. A device Franui uses often is to combine songs with similar moods and/or musical characteristics, in order to enhance, or play with, a particular facet of a composer's writing. A good example of this, from their *Mahlerlieder* album, is the melancholic instrumental combination of the two lamenting *Lieder und Gesänge* songs 'Phantasie' and 'Zu Straßburg auf der Schanz'. Here, an

[199] Cited from Tobias Fischer, '15 Questions to Franui', online interview at *Tofaki.com*: http://www.tokafi.com/15questions/15-questions-franui/.
[200] See Andreas Schett, '*col legno*: Portrait #2018': https://www.col-legno.com/en/about/portrait.

ethereal opening introduces fragmented melodic and accompanimental motifs from both songs, variously juxtaposing, overlaying, and merging them; the seven-minute track later visits entire themes from both songs, almost playing them off against each other. Elsewhere, Franui uses short, simple songs as portals into other musical spheres: their bouncy rendition of 'Ich ging mit Lust', which begins as a quirky canon, is soon taken over by a song with no discernible relation to Mahler – the swooping, crooning 'Liebe kleine Nachtigall', a song made famous by Richard Tauber and based on a Serenade by Moritz Moszkowski.[201] The pivot is likely explained by the mention of a singing nightingale in the second stanza of 'Ich ging mit Lust' ('Nun sing, nun sing, Frau Nachtigall!') – the use of such fleeting musical or textual images as a creative spark is present throughout Franui's oeuvre. The band also transform songs with no discernible folkloric allegiance (selections from the *Kindertotenlieder* and *Rückert-Lieder,* for instance) into convincing dances and dirges; in so doing, they invert Mahler's own transplantation of vernacular styles and sounds into art music settings.

Central to Franui's identity is their rootedness in the landscape of their home village. They consider Schubert and Mahler their 'patron saints',[202] and enjoy the fact that Mahler spent his last summers in Toblach – which is only a short hike over the Dolomites from their home village of Innervillgraten. In a typically tongue-in-cheek introduction to their *Mahlerlieder* album, they write of their 'strong suspicion' that

> one day Gustav Mahler took a hike across the Toblacher Pfannhorn to Innervillgraten, paid a visit to the instruments manager of our local brass band (with whom he was close friends), borrowed the key to our rehearsal room from him – and then went and stole some notes there. And now we're stealing them back![203]

[201] The Moszkowski Serenade is the first of his *6 Klavierstüke,* Op. 15, first published by Julius Hainauer in 1877.
[202] Franui, descriptive note for concert programme 'Ständchen der Dinge' / 'State of the Serenade': https://www.franui.at/en/programs/state-of-the-serenade.
[203] Andreas Schett, 'Lieder soirée with memories of eternity, plus the unhoped-for appearance of the singer', liner notes for *Schubertlieder - Brahmslieder - Mahlerlieder* (box set, Col Legno, 2012), 77.

Their playful claim to ownership of the folk tradition exploited by Mahler is well demonstrated in *Wunderhorntanz,* which combines the three songs 'Des Antonius von Padua Fischpredigt', 'Wer hat dies Liedlein erdacht', and 'Rheinlegendchen' (in the order given in Figure 4.8). Differences between the songs are flattened: the tempo of *Wunderhorntanz* falls relatively consistently at around 190 quavers per minute, with no perceptible change as the source songs switch. For lieder connoisseurs whose listening is haunted by the knowledge of the poetry, some delightfully nonsensical narratives emerge in Franui's instrumental mashups: in tracing which parts of the three songs are used in *Wunderhorntanz,* one might conclude that the song delivered by the geese ('Wer hat dies Liedlein erdacht') tells the tale of a fish escaping from St Anthony's sermon ('Des Antonius von Padua Fischpredigt') and swallowing a ring in the Rhine ('Rheinlegendchen').

Des Antonius von Padua Fischpredigt	Wer hat dies Liedlein erdacht?	Rheinlegendchen	Wer hat dies Liedlein erdacht?	Des Antonius von Padua Fischpredigt
00:01 - 00:47	00:48 - 01:34	01:34 - 02:18	02:19 - 03:00	03:00 - 04:06

Figure 4.8: *Wunderhorntanz* order of song inclusion, showing timings within the track on their *Mahleralbum*.

In its mash-up of three musically-similar songs, and even in the title, *Wunderhorntanz* professes a kind of 'Ur-Wunderhorn' aesthetic. Listening to the track, it is the sections of 'Wer hat dies Liedlein erdacht?' that seem to provide its centre of gravity: this is, after all, Mahler's famous 'yodelling' song. This 'Ur-Wunderhorn' aesthetic is ultimately in-keeping with Franui's identity as an ensemble: they always seek to capture the folkloric 'essence' of the music to which they turn. Indeed, *Wunderhorntanz* is used to introduce the ensemble and their surroundings in a promotional video for the event 'FRANUI zu Franui' – the fast triple metre underscores a time-lapse of the ensemble carrying their instruments through the mountainous terrain of their home landscape, arriving eventually at a pasture in which they hold an outdoor concert for a large audience.

Figure 4.9: Screenshot from promotional video 'FRANUI zu Franui'.[204]

Franui, Philharmonia Schrammeln, and ZRI have in common their desire for listeners to hear familiar works afresh, through the specific filter of the vernacular musical tradition with which they are engaged. All three balance their explorations of heritage with a desire to reinvigorate current performance practice. Upon the spectrum of musical arrangement, the versions of Mahler's 'Ich ging mit Lust' by Franui and Philharmonia Schrammeln seem distant from those 'historically informed' arrangements of the same song examined in Chapter 1. On closer inspection, however, similarities emerge, namely that they are all animated, in different ways, by notions of authenticity. Indeed, I believe that Franui, Philharmonia Schrammeln, and ZRI can all be understood within a broad conception of 'historically informed arrangement'. In the case of the Matthews brothers and Glanert, the arranger attempts to answer the counterfactual question of how Mahler 'might' or 'would' have orchestrated the songs himself. The composer-fidelity that so clearly underscored orchestrations of the *Lieder und Gesänge* is also present in the adaptations of these 'arrangement ensembles' as they recreate songs in popular styles that the composer in question 'would' or 'might have heard'. Furthermore, for Banks, a musicologist and multi-instrumentalist,[205] ZRI has provided a space to combine scholarly work and creative practice: he has undertaken extensive research on early recordings of *Csárdás* bands (mostly 1908-1910), exploring

[204] Uploaded on Franui's YouTube channel, 25 Oct 2013: https://www.youtube.com/watch?v=tEgrahQoQ9s.
[205] Banks performs professionally on the santouri, accordian, qanan, and harp, and is Senior Lecturer in Music at Anglia Ruskin University.

links with Brahms's use of some of the same tunes in his Hungarian Dances.[206] However, it was playing in ZRI that inspired the research project, not the other way round: the ensemble's musical explorations led him to wonder how close their sound came to that of the groups that Brahms would likely have heard at the Red Hedgehog tavern. This blend of musical and scholarly inquiry can be aligned with, for instance, Reimann's adaptations of the Mary Stuart songs covered in Chapter 2. There is also a simultaneous, and powerful, invocation of 'folk authenticity' in the geographical and historical rootedness – be that urban or rural – professed by these ensembles, which brings with it a whole different critical tradition through which notions of authenticity in music can be explored.[207]

I chose to end this thesis with the 'arrangement ensembles' because they aptly demonstrate two paradoxes that get to the heart of the phenomenon of lieder reimagining in the twenty-first century. First is the co-existence of, on the one hand, a drive to find creative, innovative, and challenging ways to present familiar repertoire, and, on the other, the re-inscription of notions of respect, of composer-fidelity, and of authenticity. The second is that, although the majority of these new versions are utterly dependent on the canonicity of the source repertoire in order to demonstrate their own radical difference, they propose possibilities for creative performance that go far beyond the norms of twenty-first-century classical music. These arrangement ensembles, gathering new audiences as they travel between classical and non-classical performance environments, offer a positive example of musicians finding 'quite new ways of making the same notes work', which, as Leech-Wilkinson writes, is a crucial step towards escaping the 'oppressive' policing of performance that permeates every aspect of contemporary classical music culture.[208]

I have constantly had to redesign this chapter as new repertoire came to my attention, and had to make difficult decisions about which examples to include. If there

[206] Banks, 'Brahms's Hungarian Dances and the Early *Csárdás* Recordings', extended version of paper read at *Brahms on the Pacific: The Intellectual Worlds of Johannes Brahms*, University of California, Irvine, 1-3/02/2019. My thanks to Jon for sharing this with me.
[207] An overview of differences (and overlaps) between ideas of authenticity as relating to folk and art music can be found in Matthew Gelbart, *The invention of "folk music" and "art music": emerging categories from Ossian to Wagner* (Cambridge: Cambridge University Press, 2011).
[208] Leech-Wilkinson, 'Classical music as enforced Utopia', 326 and 330.

had been space for a further cluster of vignettes, it would have focused on a different type of ensemble arrangement, namely those where Romantic music is arranged in order to open up the repertoire to specific types of ensembles not normally associated with lieder: the viol consort Fretwork's arrangements of Schubert and Wolf, for instance, whose instrumental evocations of antiquity bring new interpretive possibilities to songs like 'Auf ein altes Bild', or the brass septet Septura, who aim to 're-cast the brass ensemble as a serious artistic medium' by 'creating a canon of transcriptions'.[209] While the repertorial focus of this final chapter has been somewhat broader than that of the first three, it still presents only the tip of the iceberg of the ways in which lieder are being reimagined in the twenty-first century.

[209] See 'About Us' page on the Septura website: http://septura.org/about-us.

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